

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



*"I wish deciding  
what to order  
could be as simple  
as time-buying  
where there's  
a Storz Station."*

In any of these five  
important markets . . .  
you talk to the big audiences  
with the "Storz Station"!

**MINNEAPOLIS-ST. PAUL . . . with WDCY.** First per Hooper, 1957 Trendex puts WDCY first! Whether you prefer Trendex, Hooper, Nielsen or Else, WDCY has prime availabilities in all place segments in the report you like best. See JOHN BLAIR or WDCY GM Steve Labinski.  
**CHICAGO . . . with KOWH.** Now in its sixth year of first place dominance. First on latest Hooper, Pulse and Trendex, in all time periods. See ADAM YOUNG INC. or KOWH General Manager VIRGIL SHARPE.  
**DENVER . . . with WHB.** First per Hooper, first per Area Nielsen, first per Pulse, first per Trendex. 87% renewal rate among Denver's biggest advertisers proves dynamic sales power. See JOHN BLAIR or WHB General Manager GEORGE W. ARMSTRONG.

**NEW ORLEANS . . . with WTX.** Month after month WTX maintains or widens its first place position in New Orleans listening. First by a wide margin, per latest Hooper. And first on Pulse (6 a.m.-6 p.m., Mon.-Fri.). Ask ADAM YOUNG INC., or WTX GM FRED BERTHELSON.

**MIAMI . . . with WQAM.** It's Happened! With "Storz Station" programming WQAM has leaped to first in the morning . . . first afternoon . . . and all day on latest Hooper (30.1%) and Trendex (34.1%). Covering all of Southern Florida with 5,000 watts on 560 kc. See JOHN BLAIR or WQAM GM JACK SANDLER.

## IS PRIME-TIME YOUR BLIND SPOT?

New thinking and new facts are now developing in spot radio that may spell end of the 7-9 a.m., 1-6 p.m. fad

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## Should you promote a show you share?

Page 26

## The 7 biggest flaws in tv commercials

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## Monthly tv cost and programing Comparagraph

Page 35



# WKMH *airs minute-by-minute*

## *coverage of drama in the skies!*

FROM SHORTLY AFTER CAPITAL'S FLIGHT 930  
REPORTED TROUBLE . . . UNTIL THE  
LANDING AT WILLOW RUN AIRPORT, WKMH's  
LISTENERS HAD MINUTE-BY-MINUTE REPORTS



*Photograph Courtesy Detroit Times*

While Capital Airline's flight 930 thundered thru the skies toward Detroit's Willow Run Airport for a crash landing, thousands of Detroit area listeners heard detailed reports of the entire drama. First reported shortly after 1 p.m., WKMH newscasters kept listeners informed of the frantic efforts of crew members to repair a disabled landing gear. WKMH's Mobile News Cruiser continued coverage of the tense drama right thru to an on-the-spot description of the plane's actual landing. WKMH *stays* with the news . . . and listeners *stay* with WKMH.

**Save**  
up to **15%**

by using two or more of  
these powerful stations:

**WKMH**  
Dearborn-  
Detroit

**WKMF**  
Flint,  
Mich.

**WSAM**  
Saginaw,  
Mich.

**WKHM**  
Jackson, Mich.  
Jackson Broadcasting  
& Television Corp.

USE ALL 4 STATIONS . . .  
SAVE 15%  
USE ANY 3 STATIONS . . .  
SAVE 10%  
USE ANY 2 STATIONS . . .  
SAVE 5%



**WKMH**  
DEARBORN - DETROIT  
5000 WATTS

FRED A. KNORR, Pres. JOHN CARROLL, Mg. Director

*Represented by Headley-Reed*

**KNORR BROADCASTING CORP.**

More Clients are using Terre Haute as their  
Test Market!

# TERRE HAUTE IS A GREAT TEST MARKET!

- Indiana's 2nd Largest  
TV Market
- 251,970 TV Homes
- CBS, NBC, ABC Networks



**TERRE HAUTE, INDIANA**

BOLLING CO., NEW YORK CHICAGO,  
LOS ANGELES, SAN FRANCISCO, BOSTON



*and RADIO, too!*

© T.M.-CBS-TV





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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### Don't be prime-time blind

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### Should you promote a show you share?

- 26** Johnson & Johnson alternates with Wildroot on "Robin Hood," yet develops large-scale show promotion campaigns for consumers and the trade

### Do your commercials have that Madison Avenue droop?

- 29** Could be, says Dave Bascom of Guild, Bascom & Bonfigli. Here are his criteria for tv commercials guaranteed to lull the viewer into sleep

### Spot radio hit \$46 million in 4th quarter

- 32** Second quarterly report from SRA on spot radio spending by product category shows biggest users are foods, tobaccos, automotives and drugs

### Tv costs and programing Comparagraph

- 35** This month the comparagraph features a breakdown of advertisers and brands using network tv; viewing by time-zones in Spot tv basics

## FEATURES

- |                                |                                   |
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## In Next Week's Issue

### How farm radio is sold today

SPONSOR sat in on a farm presentation to Leo Burnett, Chicago, reports on the marketing and media facts used to make farm radio's case

### Watch out for tv's practical-jokers

Tv engineers have perfected some highly effective techniques for scaring the life out of unsuspecting talent with what appear to be mistakes in commercials going out on the air

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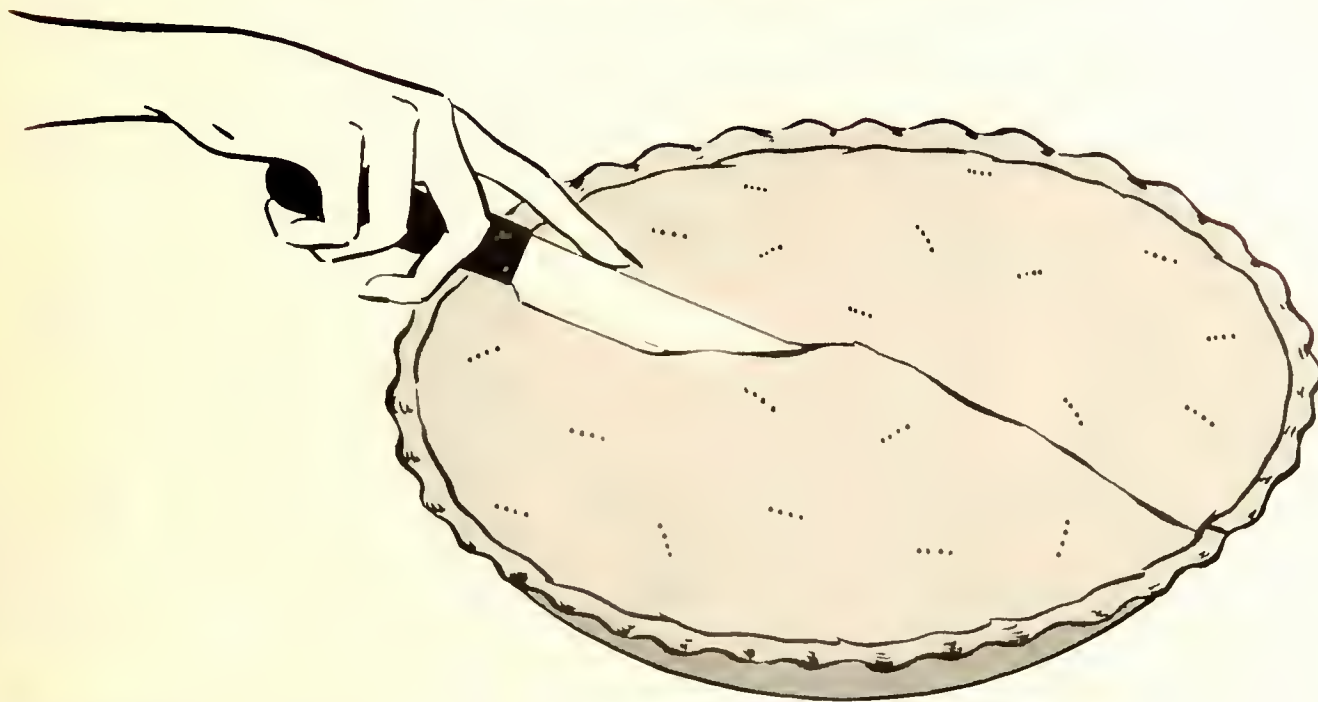
Copyright 1957

Sponsor Publications Inc.



# Get more than $\frac{1}{3}$ !

(of Iowa's Sales Potential)



## **WHO** gives you Iowa's Metropolitan Areas ( $\frac{1}{3}$ of the Market) ... PLUS THE REMAINDER OF IOWA!

Iowa has six Metropolitan Areas  
which, all combined, do 35.8%  
of the State's total retail sales.

A number of radio stations can give you good coverage  
of ONE Metropolitan Area... but WHO gives you high  
coverage of virtually ALL Iowa Metropolitan Areas,  
plus practically all the REMAINDER of Iowa, too!

### **FREE MERCHANDISING!**

WHO Radio maintains one of the nation's most com-  
prehensive and *successful* FREE merchandising services  
in 350 high-volume grocery stores for FOOD adver-  
tisers who buy \$300 gross time per week; in 250 high-  
volume drug stores for DRUG advertisers who buy  
\$250 per week. (A \$200 Food plan is also available).

Ask us — or PGW — for all the facts!

WHO Radio is part of  
Central Broadcasting Company,  
which also owns and operates  
WHO-TV, Des Moines  
WOC-TV, Davenport

### **REMAINDER OF IOWA 64.2%!**

Sioux City — 4.7%  
Des Moines — 10.4%  
Dubuque — 2.8%  
Tri-Cities — 9.4%  
Cedar Rapids — 4.1%  
Waterloo — 4.2%

### **RETAIL SALES**

1956 Consumer Market figures

# **WHO**

for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager  
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.  
National Representatives

CASE HISTORY —  
FURNITURE



## Radio's a Two Way Street for this Furniture and Appliance Store

Stowers Merchandise Mart in downtown Pasadena has found how **to sell** radios by the thousands to customers from all over Southern California: it **buys** radio spots . . . by the hundreds!

Stowers tested the Catalina Station, KBIG, with 12 spots a week a year ago. It has been on steadily ever since, expanding its campaign to a current regular schedule of 35 1-minutes each week.

"We sell all types of merchandise through heavy radio advertising", says store manager George Scheuter "but for probably obvious reasons, radio does an especially good job of selling itself. Last month alone, for instance, our spots concentrated on radio sets and sold over 500 of them!"

Stowers' Agency, Roche, Eckhoff and Lee, Inc. of Los Angeles, makes each spot a clever, humorous dramatization, using Hollywood's best dialecticians.

"On my last visit to the store," recalls account executive Bill Garr, "customers came in from the San Bernardino Mountain country and the Orange County beach area, each telling the same story; that they were so amused at the commercials, that they had to drive all the way to Pasadena for their next furniture or appliance purchase, out of a combination of gratitude and curiosity!"

Garr used several radio stations for Stowers, with KBIG getting the lion's share of the budget. Since making radio a major plank in its ad platform, Stower's sales have been on a steady rise.

Stowers offers a fine example of using power radio to build an air personality for a store . . . with powerful results.



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Los Angeles 28, California  
Telephone: HOLLYWOOD 3-3205  
**Nat. Rep. WEED and Company**

# Timebuyers at work

**Harold Veltman**, J. Walter Thompson, New York, thinks that these two points should be emphasized now that radio time tabs are shooting up: "(1) The buyer should select a program that suits the tone of his commercial. It may antagonize the listener to have an abrupt, noisy commercial interrupt a program of mood music; likewise, a rock-and-roll session would over-shadow a gentle, soft-sell commercial. Therefore, the rep should give the buyer a complete briefing on the program, in addition to supplying the usual fact-sheet. (2) The buyer should know how many announcements are run every half-hour and choose the less crowded segment whenever possible. Spots from 6:30 to 9 a.m. and 4:30 to 6 p.m. are so numerous and follow each other with such frequency that the listener is likely to forget or ignore your message, when it's in the midst of many others. The buyer whose target is the housewife, therefore, would do well to buy time where his commercial is the only one for 10 or 15 minutes. The commercial would have a much greater retentive impact—even if it may not reach as many people—than if it were placed during prime hours."



**Thomas J. Hollingshead**, McCann-Erickson, New York, who is timebuyer for Columbia Records and Westinghouse Electric comments: "Concern has been voiced by advertisers, agencies, stations and representatives about the great demand for announcements in the early morning hours, particularly 7-8:00 a.m. (See article page

23.) In many markets the 7-8:00 a.m. period is the most desirable. However, we have found that there are some semi-metropolitan industrial markets in which it is *not* the most desirable. For example, in Dayton a total of 68-70,000 workers report for work at 7:00 a.m. and depart for home at 3:30 p.m. The second shift in the city, about 20,000 employees, reports for work at 3:30 p.m. and leaves at midnight. About 9,000



employees at Wright-Patterson AFB report for work at 7:15 a.m. and leave at 4:00 p.m., and an additional 9,000 report at 8:00 a.m. and depart at 4:45 p.m. Therefore, we have had to place announcements before 7:00 a.m. and within the 3:00 to 5:00 p.m. period. Intelligent use of data on the working hours in industrial markets could help advertisers reach larger audiences."



GO

AHEAD...

READ  
OUR  
MAIL

"It has proven to be importantly less expensive to reach more people by KYW radio than any other medium now available in Cleveland. Again I would like to thank you for presenting us with this saturation program and for the continuing cooperation that is making it successful." EARL DAVIS BUICK, INC.

*In Cleveland, no selling campaign is complete without the WBC station...*

**KYW**  
RADIO



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO—BOSTON, WBZ+WBZA PITTSBURGH, KDKA CLEVELAND, KYW  
PORT WATNE, WOWO CHICAGO, WIND PORTLAND, KEX  
TELEVISION—BOSTON, WBZ-TV PITTSBURGH, KDKA-TV  
CLEVELAND, KYW-TV SAN FRANCISCO, KPIX

WIND REPRESENTED BY A M RADIO SALES • KPIX REPRESENTED BY  
THE KATZ AGENCY, INC. • ALL OTHER WBC STATIONS REPRESENTED  
BY PETERS, GRIFFIN, WOODWARD, INC.

Mr. Ed Wallis  
Sales Manager  
KYW Radio  
815 Superior Avenue  
Cleveland 14, Ohio



Dear Ed:

I would like to express my sincere appreciation to you and your station for the fine job you are doing in advertising our firm.

We came to Cleveland on November 1, 1955. Since that time we have tried every medium of advertising available. We tried to get our message to the public by using newspapers, both suburban and metropolitan. We tried television with one-minute spots, ten-second spots and a five-minute sports program. We tried call cards on the buses. We tried direct mail by the thousands. As a matter of literal fact, we have tried everything but skywriting, and we have not found any medium that produced the effect in reaching the masses of people in Cleveland that your station does on a saturation program. Eighty-five out of one hundred people comment they have heard our advertising on KYW. That is what I call real response.

One year ago if you had told me that these results were possible by using radio I would not have believed you. You see, our experience in the automobile business is based on two agencies in small towns. In this type of community the person who lives more than five minutes from his home is inconvenienced, so he spends very little time listening to his car radio. In Cleveland the opposite is true, in most cases he has to spend an hour or more in his car a day, and he spends a great deal of this time listening to KYW - 1100 on your dial. His wife responds, too - she must listen all day long.

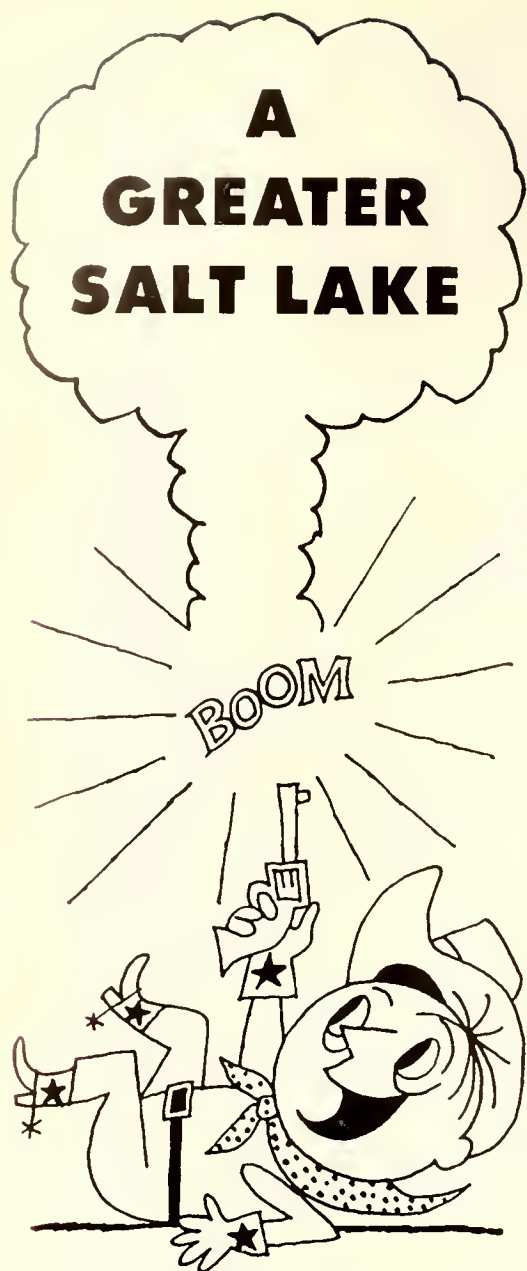
Now about the most important subject - the cost. It has proven to be importantly less expensive to reach more people by KYW radio than any other medium now available in Cleveland. Again I would like to thank you for presenting us with this saturation program and for the continuing cooperation that is making it successful.

Sincerely yours,  
EARL DAVIS BUICK, INC.

ECD:ew

Cleveland's largest

dealer



If you're measuring markets by Metropolitan Areas, better take another look at Salt Lake. Measuring this market with metropolitan data is like firing hydrogen bombs with a cap pistol — it can't be done. But your advertising *can be done* effectively on KSL radio, serving and selling 1,617,200\* people in the Greater Salt Lake Area — five times the audience of Salt Lake City.

## KSL radio

50,000 WATTS FOR CBS  
IN THE MOUNTAIN WEST

Represented by CBS Radio Spot Sales

\*Nielsen

## NEWSMAKER of the week

**The news:** Important changes in the planning of advertising strategy are foreshadowed by the announcement of a new plans board at BBDO and the naming of Robert L. Foreman, who had been vice president in charge of radio and tv, as an executive vice president and chairman of the new board.

**The newsmaker:** Robert Leonard Foreman assumes a major post at one of the leading agencies in the U.S. at the age of only 41. His appointment as chairman of the new plans board is particularly significant in the light of his heavy broadcast background, though Foreman spent about nine years in the print side of the business before switching to radio commercial writing during the 40s. In addition to being a tribute to Foreman's savvy and administrative ability, his new post testifies to BBDO's recognition of tv as an increasingly dynamic and important sector of today's ad business. Though, as big agencies go, BBDO's share of billings to tv and radio is not unusual, neither is it anything to sneeze at. The agency billed a total of \$194.5 million last year with tv and radio accounting for about 40%. Tv billings in 1956 were in the neighborhood of \$70 million; radio accounted for about \$10 million.



Robert L. Foreman

The new plans board replaces two agency plans boards, a general board and a radio-tv plans board. The functions of both will be merged in the new group, which will review all advertising functions. Foreman remains as chief of the tv and radio department, directly overseeing programing, production and copy, while the department remains within the precincts of Charles H. Brower, executive vice president in charge of all creative services.

Being thrown into an all-media post will be an unquestioned challenge to Foreman, despite his earlier experience on the print side. He'll be busy orienting himself during the next few months, honing up on significant developments in the print media and adjusting his outlook. While he obviously is in no position at present to deliver pronouncements on newspaper and magazine advertising, tv is another matter. Shortly after his appointment, Foreman told SPONSOR: "My one fear regarding tv that there will be so much programing down the middle of the road, that, in an effort to appeal to everybody, tv will appeal to nobody. Middle-of-the-road programing is not necessarily a good advertising backdrop. Quality programing and audience appeal are not on opposite sides of the fence." Don't get the idea Foreman is down on tv, however. "Television will not get short shrift while I'm chairman," he said.



in **BOSTON**

**ALL\*** of the Top Ten  
Syndicated Film Programs  
are on

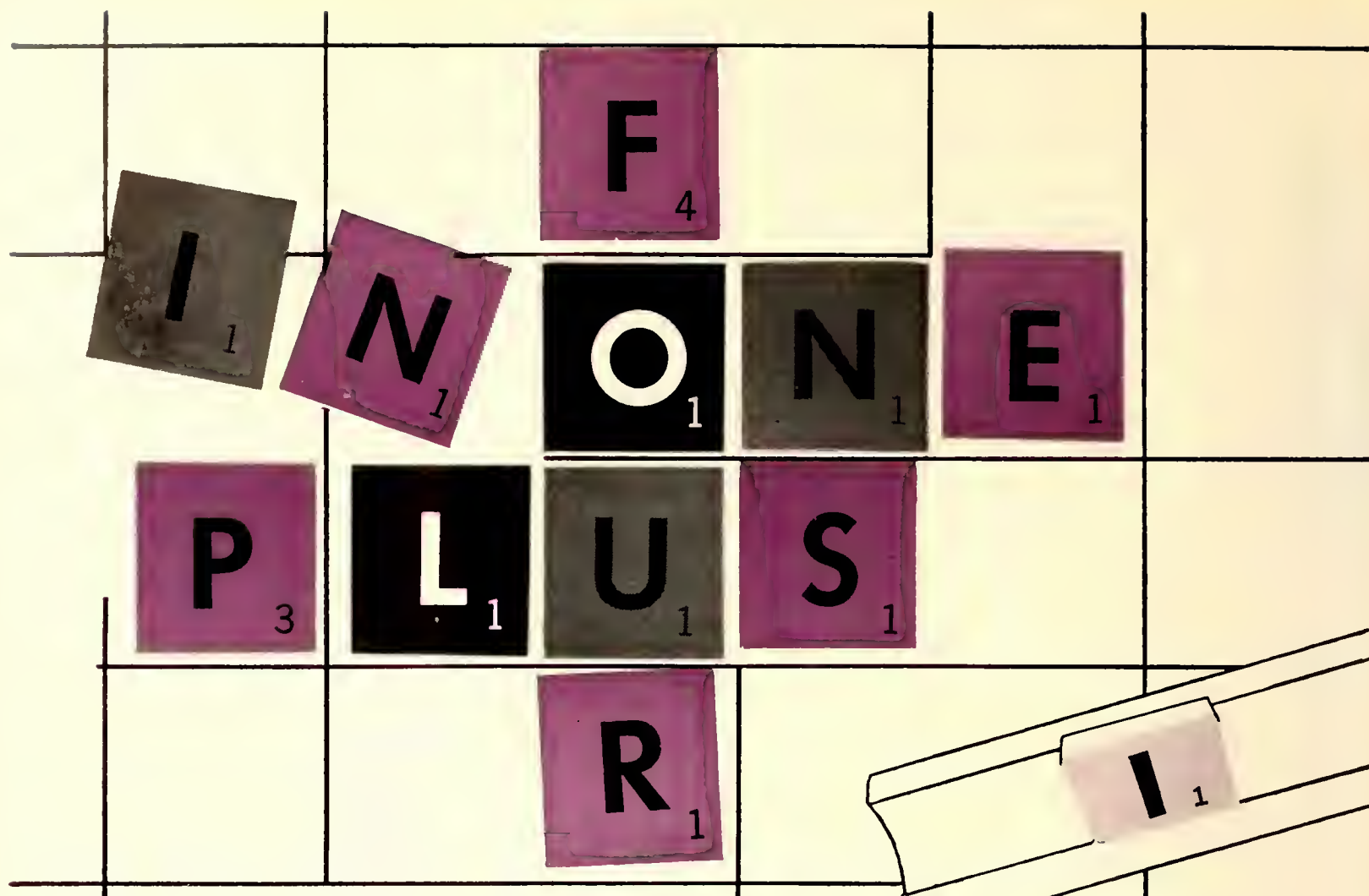
**Wnac-tv**

**\*10 out of 10 ARB,** January 1957  
and

**10 out of 10 PULSE,** December 1956

***...If you're buying BOSTON  
select the Leader...***

**Wnac-tv** **7**  
CHANNEL



## FOUR IN ONE PLUS

This one television station  
delivers four standard  
metropolitan area markets plus

- 917,320 TV sets
- 989,605 families
- 3½ million people
- \$3½ billion retail sales
- \$5¾ billion annual income

# WGAL-TV

LANCASTER, PENNA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

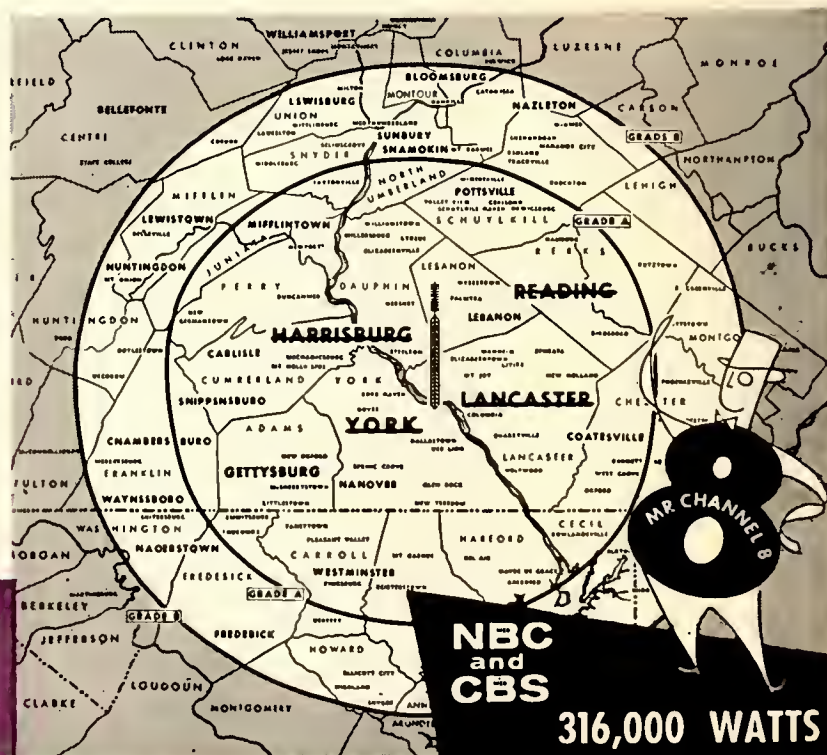
Representative:

The MEEKER Company, Inc.

New York  
Los Angeles

Chicago  
San Francisco

### CHANNEL 8 MULTI-CITY MARKET





# SPONSOR-SCOPE

16 MARCH  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Pretty much assured that this fall is going to be a radio-tv world beater (see SPONSOR-SCOPE 9 March), the industry this week had two related topics to chew over:

**No. 1 is the heightening tempo of competition for business between ABC TV's Leonard Goldenson and NBC TV's Bob Kintner.** It's a battle with the color and trimmings of a storybook tournament—the opponents not many months ago were comrades-in-arms; and the fray has all the elements of a man-to-man contest. Each has his own record at stake; and on each rides the question of network dominance.

**No. 2 is the matter of incipient violence in western tv programs.**

The stuff that comes out of libraries (originally made for movie houses) is deemed pretty safe and sane; death usually is secondary to a fist fight no worse than you can see in any schoolyard.

But it's the material more or less especially concocted for tv that's causing the concern. Madison Avenue is beginning to worry where the quiet of mesa ends and the St. Valentine's Day Massacre starts. In the opinion of agencies, the clean-living, soda-drinking cowboy is being supplanted by Little Caesars in Stetsons, and this could lead to deep trouble.

As one adman dryly told SPONSOR-SCOPE: "It looks as if we'll have to go to the movie theatre again to see a real western."

The Station Representative Association is set to open fire on film companies who trade their product for station time and then resell it at cut rates.

SRA's blast, scheduled for next week, says:

- SRA has no objection to swapping films for spots if the latter are to be sold by the film people on the open market.
- It welcomes legitimate competition. But the competition ceases to be legitimate when the film people sell such spots at lower rates than the stations or their reps.
- This competition already has hurt some reps and, unless stopped, could lead to a real row.

Look for international spot money this fall to boost tourist trade at the world fair which opens next April in Brussels.

The money very likely will come from two directions: (1) the Belgian government, and (2) the airlines—Sabena, KLM, Pan American, and BEA.

Schaefer this week joined the list of New York brewers serviced by national agencies but buying time at local rates. Others are Rheingold, Ballantine, Piel, and Krueger.

Reps, who have been puzzled (if not miffed) by the system, will be interested in this explanation by an official of Esty, the Ballantine agency:

- Each distributor operates on his own ad budget. So he buys at the local rate.
- Often the distributor turns to the parent brewer's agency for advice and guidance.
- In that event, the agency does not collect a commission, but charges an advisory fee.

The flow of Pepsi-Cola money to exploit the new hostess-sized bottle will shortly become a cascade—but the buying on several hundred stations will be at local rates.

The home office's share of the spot outlay will be funneled through franchise holders and distributors.

This week was a real crackerjack business-wise for the networks—particularly in radio.

In an itemization of the golden harvest you would have to include:

1. **CBS Radio struck paydirt** with its 50% reduction in nighttime rates for segmented programs: Kent cigarettes bought 16 five-minute slices—about \$17,000 a week in billings.

Dixie Cup and Hudson Vitamin meantime look like excellent prospects.

The rate cuts apply to nights and the weekend generally; they are being sold under a plan called Impact.

2. **Norwich Pharmacal, in addition to Camel (Reynolds), gave ABC Radio a hefty order** covering weekend news broadcasts.

That puts Camel and Norwich on all three radio networks.

3. **Carter Products is adding to its NBC Radio campaigning**, bringing weekly billings on that network to around \$12,000. A substantial network radio user, Carter appears to be consolidating heavily on NBC lately. The network also got an order for about \$12,000 gross weekly on Monitor from Kent cigarettes.

4. **On the daytime network tv front**, it likewise was a happy week: NBC TV landed its first Lever Bros. program package deal and got an additional order from P&G for two and a half quarter-hours a week.

Lever's daytime obligation is for three quarter-hours weekly.

**NBC Radio is considering reducing its nighttime rates.** But it will differ sharply from CBS Radio on weekend rates.

In fact, NBC plans to hike the rates on Monitor in the near future.

**This week's readjustment of Pepsodent radio schedules is not intended—as some reps think—to match station rate increases.**

Rather, says FC&B, it's part of a continuing revision of the frequency pattern.

For the first 18 months the Pepsodent campaign poured as many as 400 spots a week into a market.

**Network radio's oldest half-hour, Voice of Firestone, bows off ABC 10 June**, marking the end of another era for that medium. The show is 28 years old.

Firestone's tv version meantime is taking a 13-week hiatus from ABC TV. It was among the first of the simulcasts.

**Are forced combination buys getting to be a menace in the air media?**

**Art Pardoll, FC&B broadcast media director**, thinks that's the way they're beginning to look, so he plans to tee off against them on 22 April before the Connecticut Association of Radio & Television Broadcasters.

Pardoll also will have some blunt things to say about **over-commercialization and rate-raising** among radio stations.

**The controversy over the agencies' interpretation of NCS#2 gets a public airing 26 March at the RTES' periodic luncheon** in the Roosevelt Hotel, New York City.

The session will be staged as a sort of question-and-answer roundtable, with **John Churchill**, v.p. and assistant president, on the firing line for the A. C. Nielsen Co.

**Bob Hoffman**, of WOR, New York, will represent the station side, and the reps will have **Ward Dorrell**, of Blair, and **Dan Denenholz**, of Katz, posing their views.

A media buyer—yet to be chosen—will participate in the cross-fire.



When J. Walter Thompson hinted this week that it's heading for a \$300-million year (including international billings), Madison and Michigan Avenues promptly got to work on this speculation: **Are JWT, Y&R, McC-E, and BBDO sowing the seeds of their own disaster? Is their very bigness their eventual weakness?**

**The consensus: No. Here's why:**

- Because **bigness wants to be associated with bigness** (which also implies prestige), giant advertisers like to link up with mammoth agencies.
- When billings get into the hundreds of millions, **an agency can afford to build a full line of services**—splurging on research and market development.
- As the gap grows greater, **the agencies below will be forced to pick certain lines and specialize in them**—channeling their research and administrative strength into selective areas where they show to best advantage.

**Ford and Chrysler ad budgets this year seem to have turned the trick for them in leadership and sales.**

Ford leads Chevrolet as top producer this year, and Plymouth is jubilant over the reception its line is getting.

Chrysler financial v.p. **F. W. Misch** this week described the first 1957 quarter as heading for \$1 billion—the best in the company's history.

**What may be a pertinent clue to the future of feature film sponsorship in the smaller markets is this decision by Bristol-Myers:**

It will not renew feature showings on Triangle's stations in New Haven, Binghamton, and Altoona—even though the cost-per-1000-homes-per-commercial-minute turned out to be as low as 56¢.

In extending the contract only on Triangle's Philadelphia outlet (WFIL-TV), Bristol-Myers offered this explanation:

**It's okay to lay down a heavy barrage in a big market; but it's hard to justify it in smaller areas, because there just aren't enough key brands in the B-M line to warrant the expenditure of that much ammunition.**

Bristol-Myers won't drop the other three places altogether, though—it will be back shortly via spot in these very same features because of the extremely low cost and sales impact.

Like other cosmetic leaders, **Helene Curtis Industries** fattened its sales and profits in 1956. President Willard Gidwitz's report last week gave sales as \$42,090,163; net earnings were \$2,165,927.

**The company sponsors three network tv shows.**

**More and more grocery and soap manufacturers are running into the problem of how to sharpen the identity of their package.**

It isn't lack of ingenuity that stumps them. Pink, blue, silver, unique lettering—all have been tried successfully. **The trouble is that success is short-lived.** On the morrow a competitor comes up with something equally unique and nullifies the first fellow's impact.

Current thinking is that tv undoubtedly implants a desired image like a sledge-hammer. But the only way to keep a competitor from doing the same thing is:

- 1) **Sharpen identity still more** (in ways still experimental), and
- 2) **Overpower him with frequency.**

**BBDO chief story editor George Kondorf** let a cat out of the bag this week when he told a Theatre Guild Workshop seminar:

In the case of one show, **he counted the number of people who passed on it at the agency, client, and elsewhere. The total was 40.**

Kondorf added: This, of course, was an extreme case.

The agency radio-tv plans board, a phenomenon which sprouted with the advent of tv, has apparently seen its day.

BBDO this week merged its version of the radio-tv board with its general plans board, creating an over-all plans board. Chairman is **Bob Foreman**, executive v.p. and head of the tv-radio department. (See Newsmaker of the Week, page 6.)

**George Abrams**, Revlon ad manager, told SPONSOR-SCOPE this week that the \$64,000 Question is not on the market for an alternate sponsor.

A report that the show was being pitched to P&G was making quite a stir.

P&G's **A. N. Halverstadt** this week is in the same fix as a chess wizard playing half a dozen games at once.

He has 10 different spots on the three networks each week. The problems now facing him are (1) whether to reduce three Tuesday night spots to two (2) where to move the Jane Wyman show, and (3) what to do with the Saturday period on CBS TV.

In a way, P&G's decisions can determine what NBC TV and CBS TV do about reshuffling their programs on Tuesday and Saturday nights.

Several agencies also await P&G's final determination. They have indicated interest in some of the P&G controlled periods, including 10 o'clock Sunday on NBC.

**David Partridge's** sizzling condemnation of the contests advertisers and agencies use to steam up station promotion managers has the makings of a bitter controversy.

The advertising promotion manager of the Westinghouse stations last week teed off on such contests at a meeting of the Ohio Association of Radio and Television Broadcasters.

Referring to them as an "irritating problem," Partridge (who heads the Broadcasters' Promotion Association) urged that they be "actively discouraged by all stations."

A program promotion executive for one of the three leading agencies in network tv offers a rebuttal to Partridge's attack. Such contests, says the agency man:

- Provide incentives for **building audiences** for dozens of network shows.
- Give station promotion men an **opportunity to shine** against competition.
- **Overcome** to some extent the promotion advantages available to local accounts.

(See further excerpts from Partridge's address in News and Idea Wrap-Up, page 68.)

AB-PT's board of directors this week expanded ABC and ABC TV's roster of v.p.s to 22, with the addition of the following six vice presidents:

**Donald W. Coyle**, tv sales development-research; **Dean Shaffner**, radio sales development-research; **Gene Accas** and **Jason Rabinovitz**, tv administration; **George Comtois**, radio network sales; and **Stephen Riddleberger**, in charge of radio administration.

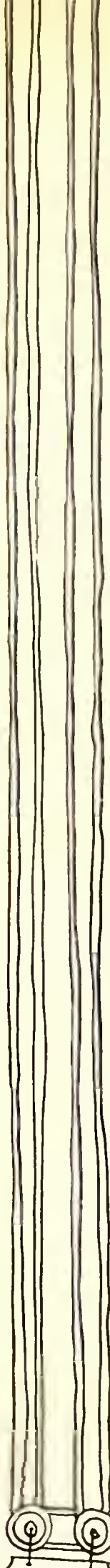
AT&T has been extremely quiet about what it's spending on the filming of four one-hour tv science specials (the second of which CBS TV airs this week).

SPONSOR-SCOPE has learned that:

- The bill for the first film came to around \$750,000.
- Over \$100,000 is spent on cartooning alone for each film.
- The cost of the whole series is expected to run well over \$2.5-million.
- The air time for the four shows will figure another \$375,000 net.

**For other news coverage in this issue**, see Newsmaker of the Week, page 6; New and Renew, page 59; Spot Buys, page 60; News and Idea Wrap-up, page 64; Washington Week, page 77; SPONSOR Hears, page 80; and Tv and Radio Newsmakers, page 86.





We have received our share of blanket endorsements in the past—pink, powder blue, and khaki included—but this one warmed us all over Iowa.

"I wonder if you people realize the size of your listening audience in this area," a visitor to WMT's Voice of Iowa program wrote, in a sort of bread-and-butter note. "Several of my wife's friends called up to talk about hearing (me) on the radio. At least 25 people talked to me about it. Yesterday we met some friends on the street that we hadn't seen for some time . . . they also mentioned the program. The experience was very interesting, the staff members very considerate, including the man who operated the elevator."

\* \*

Commercial: If you need any time on a station with a considerate elevator operator, come on up to the fifth floor.

### WMT



*CBS Radio for Eastern Iowa*

National Reps: The Katz Agency

---

\*96 miles north of Cedar Rapids.

\*\*Sure we'll give you his name.



*“Spotlight  
on Schools”*





## Another trail-blazing public service program from WBC

Did you know that 49 *million* men and women in this country are now taking adult education courses? That 723 school districts in the south have already peacefully desegregated? That *teenagers* in Dearborn, Michigan were asked to help plan two new high schools?

These are some of the little-known events taking place in American education today. Not the type of news that makes newspaper headlines—but news of special interest to most American families. News heard only on WBC's new weekly public service radio program, "Spotlight on Schools."

"Spotlight on Schools" was developed by WBC in cooperation with the National Citizens Council for Better Schools. Henry Toy, Jr., President of that organization, is the editor and reporter; WBC's Educational Director, Gordon Hawkins, the producer. At the end of each program, the WBC stations cut in with the latest hometown and regional

school news delivered by a prominent local educator.

"Spotlight on Schools" is an extension of WBC's pacesetting coverage of the White House Conference on Education and last year's National Education Association Convention. It was at this convention, incidentally, that WBC received the 1956 School Bell Award "for distinguished service in the interpretation of education."

For television, WBC recently produced two new documentaries on education. "Section 16" tells the history of American education and "The Challenge" dramatizes the final report of the White House Conference.

Yes, education is news. And it is a continuous policy at Westinghouse Broadcasting Company to use the scope of radio and television to cover this sort of news—because we're convinced that *broadcasting is most effective on stations which have earned the respect and confidence of the communities they serve.*

### WESTINGHOUSE BROADCASTING COMPANY, INC.



RADIO: BOSTON, WBZ+WBZA; PITTSBURGH, KDKA; CLEVELAND, KYW;  
FORT WAYNE, WOWO; CHICAGO, WIND; PORTLAND, KEX

TELEVISION: BOSTON, WBZ-TV; PITTSBURGH, KDKA-TV;  
CLEVELAND, KYW-TV; SAN FRANCISCO, KPIX

WIND REPRESENTED BY A M RADIO SALES

KPIX REPRESENTED BY THE KATZ AGENCY, INC.

ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

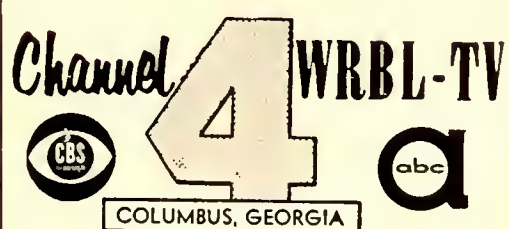


# Nielsen

## New

## No. 2

## PROVES



is  
your  
best  
choice  
for  
1957

IN THE BILLION  
DOLLAR  
COLUMBUS,  
GEORGIA  
MARKET

CALL HOLLINGBERY CO.

## Agency ad libs

### Don't take your product for granted

*What follows is the second half of a talk I made on February 14 to the ANA about commercials. As you may recall, the first part delved into the subject of live copy vs. filmed copy in tv commercials (see Agency ad libs, 2 March). This is about other commercial virtues and vices: good copywriting, misused animation.*



I'd like to offer a generality or two on the creative side of tv copy—first on something that seems to me to be prevalent in most *bad* tv commercials. I'm referring to a general lukewarmness of the copy which is the result primarily of a lukewarm copy writer . . . a writer who is disinterested in the product—or in his job. He cannot infuse, therefore, excitement into his copy—and thus what he communicates to his audience is bound to be unexciting, bound to be unheeded and unremembered.

Generally, this is the case in products that have been around for some time. A soap or a cola or a cigarette that has been a staple for years. It takes the real smart writer, plus account man *and* advertiser to insist on copy that is fresh and newsy, regardless of how long the product has been available to the public; for remember it is still new to the non-user. It is still an exploration to those who use a competitor's brand. An adventure to the skeptic.

### To bring an old product to life takes ingenuity

To make a well established product come alive takes ingenuity—at the manufacturing level as well as the copy and merchandising level. Here are some of the techniques which serve to do just that: create an irium or a lanolite: re-package it (in a squeeze bottle perhaps); find a new use (pin curls perhaps); build believable testimonials (delivered by timely people—sports figures, etc.); announce a price change—announce anything in fact; use exciting words—discovery, presenting, have you heard; news of a new lab test—consumer jury, etc.

Whatever you do—don't take your product for granted—everyone else will. Look for news in it. Create news around it. Bring news to it anyway you can and you'll bring sales along, too.

Next a word or two about animation—which I believe is much over-used, often misused and abused. It seems to me that advertising is supposed to be a graphic presentation of facts. So when you present your story *in a factual way*, I believe you do a better selling job—and *live action* (real people) is by far the most graphic technique. Empathy comes easier. Believability, too. Of course, animation *can* also be graphic. Take this clip. (Here I showed a Clean 'n Clear commercial.) Here's an example of where animation is more graphic than realism. However, there's an entire school of non-graphic animation that to me is out of the *New Yorker* rather than the *Saturday Evening Post*—more Picasso than Norman Rock-



Monday thru Friday—10 A.M. to noon • Saturdays—10 A.M. to 1 P.M.



# jerry marshall's RECORD ROOM

Your  
favorite  
disc  
jockey

WMGM



now on

**wmgm  
1050**

... joins the  
brightest lineup of  
personalities on the air!  
... your station for *news and weather*, too!

Availabilities  
will be  
snapped  
up fast

**CALL or WIRE ART TOLCHIN**

**MURRAY HILL 8-1000 • wmgm, New York • 711 5th AVENUE**





## Salt Lake City CREAMERY takes 4<sup>th</sup> year!

"For some time now ARDEN MEADOW GOLD CREAMERIES, has sponsored 'The Cisco Kid' and it has always done an excellent job for them," reports Ross Journey & Associates. "Cisco won everybody — men, women and children — from the governor and his lady down to the littlest orphan. It would be impossible to estimate the amount of good Cisco is doing for us here in Utah."

Ask to see more success stories of  
THE WORLD'S GREATEST SALESMAN!  
**"THE CISCO KID"**


Write,  
Phone  
or  
Wire  
Collect  
Today

**ZIV**  
Television

New York  
Chicago  
Cincinnati  
Hollywood

well and more Bellevue than Y.M.C.A. As such it builds little empathy. It may even be insulting. I refer to the Steig and Steinberg school of drawing which finds its way onto our tv screens so often these days—perhaps because our tv artists are all thwarted impressionists. The symbol of manhood as depicted by these artists is used in many tv commercials today. He is supposed to be the protagonist in a commercial. He is supposed to represent ME sitting home and since I secretly think of myself (as do you) as the William Holden type, we as viewers get no rapport with the advertiser—or we get mad—when we are depicted thusly. We consumers—we viewers, instinctively resent advertisers and subconsciously reject their messages (as well as product) when we see the Gremlin School of Cartography. So if you're looking for empathy from millions be not *Avant Garde*!

To recap—there are many reasons for using live commercials and film commercials. The proper choice depends on product, budget, show, type of copy. Secondly, I think there should be a great deal more creative effort expended on bringing *news* into tv commercials—especially for products that are already well established. Third, I think there is a lot of misuse of animation which can simply and straightforwardly be rectified.

And finally, I want to say I think the creating of good television copy is the most difficult copy assignment your advertising agencies have ever had to tackle. Tv copy is tough to conceive. Tough to present. Tough to produce. Tough to pay for. However, it is well worth the effort for tv copy can do a miraculous sales job because no other form of advertising ever had so many pluses to work with. For this reason no other advertising form holds a candle to it! 

## REBUTTAL FROM UPA

From *Jell-O "Busy Day,"* which has helped revolutionize creative thinking in television advertising to Harry and Bert Piel which has helped cement the proof of benefit from this revolution, animation has taken an indisputable position of prominence in the tv commercial medium. Public reaction proves it, longevity of animated commercials tv life prove it, the marked increase in the production of animated commercials proves it, and the rising sales figures for advertisers using animation proves it. References? Check SPONSOR's April '56 issue re sales figures for Piel's Beer for January and February '56. Check the fact that Jell-O sales skyrocketed immediately after the release of the Steinberg inspired "Busy Day" series. Check Rheingold since Magoo started selling for them. Check, too the lists of the most effective commercials on television as selected by the trade publications, and note the large percentage of animated spots.

This is by no means an indictment of other forms of television advertising. On the contrary—each commercial problem must find its own salvation. Some are best suited to live action, others to animation. But let's not close the door to *any* ideas by setting up hard and fast formulae that do not necessarily correspond to fact. Let us also remember that there is more than one kind of empathy. A housewife viewer feels as much empathy for her problems as expressed in "Busy Day" as she will feel for a live-action counterpart selling not only one product, but several others at various times of the day with varying degrees of sincerity.



**Y**ou rarely run across such universal human agreement in the *potpourri* that is Washington today. You will find, however, that Washington's most successful advertisers are in accord over WTOP Radio. They know that WTOP gives them (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular personalities and (4) ten times the power of any other radio station in the Washington area.

## WTOP RADIO

Operated by The Washington Post Broadcast Division

Represented by CBS Radio Spot Sales

# International

# Accord





# AN Essential BUY IN WASHINGTON STATE



The MIDDLE of Washington State, a growing economy based on diversified agriculture\* and metal industries.†

\* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

**KPQ**  
WENATCHEE

**The AA STATION**

That's AUDIENCE APPEAL:

We program to our audience, with SELECTED top network programs plus local color . . . music, news, farm shows, sports — the things people call about, write in for, and participate in.

**5000 WATTS**  
**560 KILOCYCLES**

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ Wenatchee, Wash.

## GUARANTEE

TO OUTPULL all other  
North Central  
Washington media  
**TWO to ONE**

National Reps:  
FORJOE AND CO., INC.  
One of the Big 6 Forjoe Represented Stations of Washington State

Portland and Seattle Reps:  
ART MOORE & ASSOCIATES

49th and  
Madison

"Why not sell spot like billboards?"

The article, "Why not sell spot like billboards" certainly ties in with my own thinking on radio package buying. I have discussed just such an idea with several radio representatives in the past.

Mr. Tendrich places his finger on the hitch in this thinking by stating that some national clearing house of station operators would be necessary similar to the OAI or NOAB in order to assure fair distribution among all advertisers.

I long for the day when this idea can be put to work, and I would further like to see it expanded to the total group of radio stations in a market. The industry experts could come up with a formula stating that for 100% radio coverage of a given market in one week's time, the time buyer should buy "X" number of spots on a R-O-S basis, and should utilize 5 stations in this 7-station market and the ratio of spots per station is .....

This would have the additional advantages of assuring that a portion of the budget goes to each worthy station in a market (based on ratings delivered) (and rates) and would assure more national business for small independent stations that do have loyal audiences. It would also give the time-buyer a choice of using all good stations, or concentrating on one station — depending upon how much saturation he desired and how quickly.

I think it would have the additional advantage of greatly increasing the total number of dollars allocated to a market for radio. Many buyers and clients are still under the impression that 40 announcements a week in any market is deep saturation, regardless of the number of stations in a market. My personal opinion is that to do a good one-week saturation job in a 9-station market, one should use up to 200 or 300 spots on perhaps as many as five stations. A formula could be worked out showing the number necessary and once established it would be accepted by all concerned just as today we accept the outdoor plant operator's opinion that 108 boards are



necessary for a 100 showing. If outdoor plant operators had no such method of selling based on factual studies, many buyers would still be asking for 6 or 7 "good" outdoor panels in a market probably basing their request on the number of main arteries crisscrossing the city.

If such an industry-wide organization could be established, it would surely increase the total use of radio—to the benefit of all. Perhaps this is a good job for the new RAB to consider!

J. P. Heverly, vice president,  
Botsford, Constantine &  
Gardner, Seattle

#### The Super Agency of the 1960's

The second and concluding article on "The Super Agency" (SPONSOR, 1 December 1956) by Alfred J. Jaffe appears on page 13 of the March *Advertiser's Digest*. From the comment on the first of these, reprinted in the February *Advertiser's Digest*, I would say that Mr. Jaffe has stimulated some trade thinking on this subject.

Thanks much for the permission to reprint. We are privileged when given the right to use article material from SPONSOR.

S. A. Waterman, Editor  
*The Advertiser's Digest*, Chicago

#### A change of address

To acquaint our customers with the new location of our New York sales office (now 485 Lexington Avenue) we mailed this announcement card, designed by our staff artist, to agency



Card announces Triangle's change of address and advertiser executives. We thought you might like to have a copy as we have received many compliments on its design.

The New York office, headed by Edward Benedict, Director of National Sales Development, services all of our radio and television properties in Philadelphia, Binghamton, Altoona, New Haven and Harrisburg, and works closely with Blair and Katz, our national representatives.

John D. Scheuer, Jr., director of public relations and programing,  
*Triangle Stations*, Philadelphia

**NOW in Detroit...**

# POPEYE

**on**  
**CHANNEL 9**  
**7 Days**  
**a Week!**

POPEYE has been the kiddies' favorite since way back when! We've teamed him up with Detroit's own TOBY DAVID as Capt. Jolly and have the greatest "sell-faring" team ever to talk to those important youngsters who influence a big part of mother's buying. Spot participation is available.



## CKLW-TV

GUARDIAN BLDG., DETROIT 26, MICH.

YOUNG TELEVISION CORPORATION  
National Representative



J. E. Campeau  
President

**NOW EVEN MORE THAN EVER . . . .**

*Stockton's Most Listened to Station*

### HOOPER RADIO AUDIENCE INDEX

STOCKTON, CALIF.

OCTOBER - DECEMBER 1956

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.0	14.2	8.1	42.1	11.6	5.4	18.5	10,163
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.3	18.8	6.4	34.6	7.0	11.2	21.8	12,159

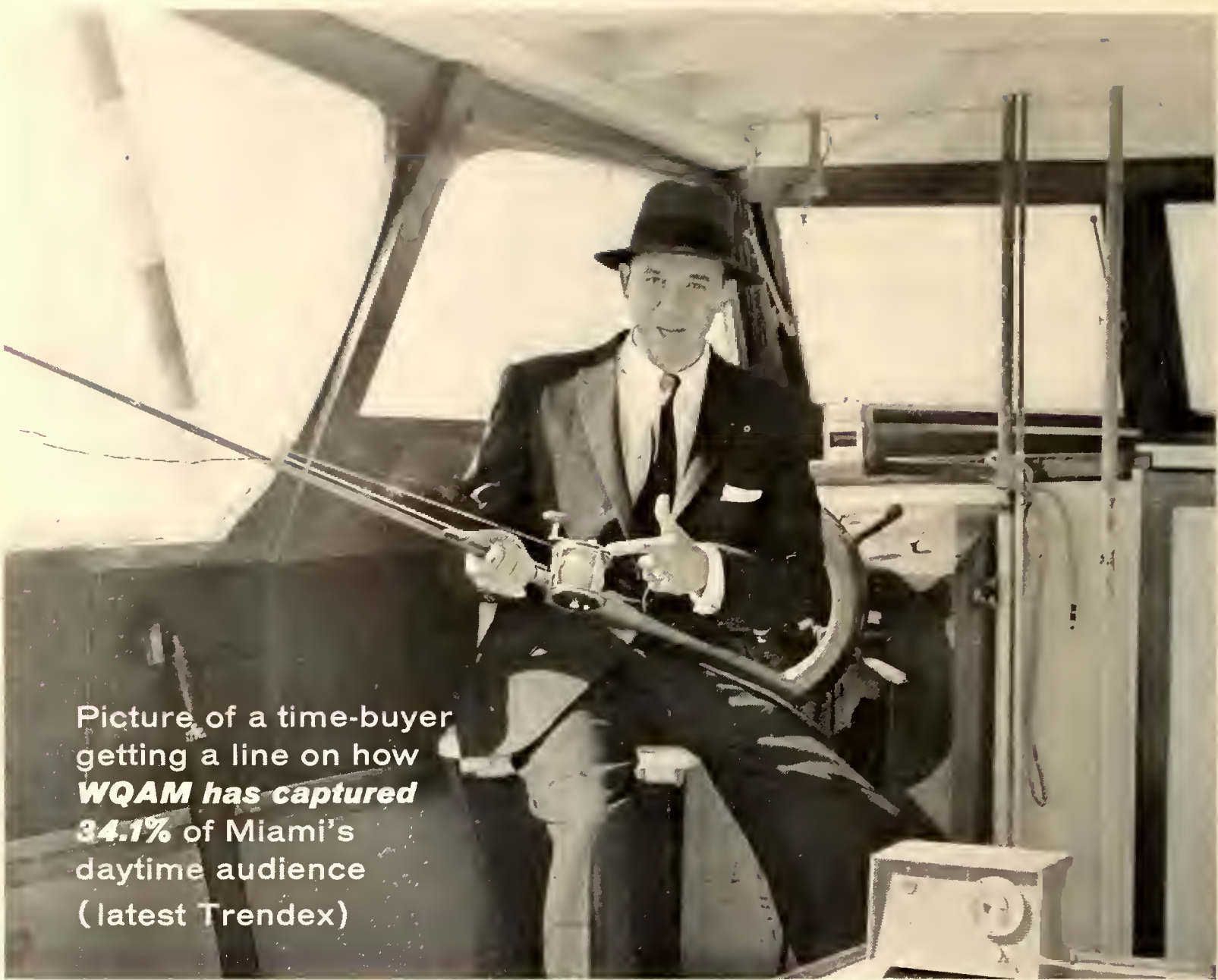
# K S T N

Fall 1956 Hooperatings again shows 4-year KSTN dominance of \*Stockton Radio Audience.

\*America's 92nd Market

*Music · News · Personalities*  
Represented by Hollingbery





Picture of a time-buyer  
getting a line on how  
**WQAM has captured**  
**34.1%** of Miami's  
daytime audience  
(latest Trendex)

**First Hooper,  
Now Trendex!**

<b>WQAM . . . . .</b>	<b>34.1%</b>
Station "A" . . . . .	15.0%
Station "B" . . . . .	8.8%
Station "C" . . . . .	8.5%
Station "D" . . . . .	5.6%
Station "E" . . . . .	5.3%
Station "F" . . . . .	4.6%
Station "G" . . . . .	3.5%
Station "H" . . . . .	3.5%
Others . . . . .	10.8%

(Latest Trendex)

7 a.m.-6 p.m., Monday-Saturday

Each month, each report adds proof upon proof of WQAM's rapid take-over of Miami listening. First it was Hooper—showing WQAM way out front with 30.1% of the audience\*. Now the newest Trendex gives WQAM 35.4% share of audience in the morning, 33.1% in the afternoon—for an all-day average of 34.1%!

All this has been accomplished without so much as a single give-away and without a single contest which required participants to be tuned in in order to win.

Observing these developments, time-buyers, both on the scene, and out-of-town, are fishing in WQAM waters for sales—and landing them. Get your own line on Southern Florida from a BLAIR man . . . or WQAM General Manager JACK SANDLER.

\*Hooper, Jan.-Feb., 1957—7 a.m.-6 p.m., Mon.-Fri.

**WQAM**

*Serving all of Southern  
Florida with 5,000 watts  
on 560 kc.*

**MIAMI**

**The Storz Stations**

*Today's Radio for Today's Selling*

**TODD STORZ,**  
*President*

**WDGY**  
Minneapolis-St. Paul

**WHB**  
Kansas City

**WQAM**  
Miami

**KOWH**  
Omaha

**WTIX**  
New Orleans

*Represented by John Blair & Co.*

*Represented by Adam Young Inc.*





## DON'T BE PRIME-TIME BLIND

Spot radio's "golden hours" are being re-assayed as  
advertisers strike rich pay-dirt at off-beat times

**A**s buyers went about their business of placing spot radio campaigns this week, it was apparent that client fixation on the few "golden hours" of early-morning and early-evening still prevails. Meanwhile, some of the most exciting success stories of spot radio continue to be written by advertisers in the "off-beat hours."

Who is right? The advertiser who aims his single shaft at the gold of 7 to 9 a.m. and 4 to 6 p.m. on weekdays? Or the one who peppers the whole target with a pattern of scatter-

shot that hits all hours and all days?

Since both are coming off with prizes in the form of sales, it would be unrealistic to say that either is wrong. But evidence has piled up steadily that points to the shotgun pattern of day-night saturation as the most effective method.

Ask almost any advertiser why he insists on 7 to 9 a.m. slotting and his answer is: (1) to reach the largest possible general audience at home, and (2) to hit the men driving to work.

Statistically, no one can argue with

the reasoning. At 8 a.m. about 30% of all radio homes are tuned in. And during the past hour, commuters have been driving to plants and offices. But to get into this time segment, advertisers are paying premiums in many cases, jamming up traffic sheets, complicating spot business, ignoring good cost-per-1,000 buys at other hours, missing millions of radio listeners who never tune in early mornings, inviting station rate raises and often permitting competitors to score successes at less cost in the bargain hours they scorn.

**So you want to reach the peak auto traffic audience between 7 and 9 a.m.? But what about a market where most workers punch in at 7?**

Here are a few facts these advertisers might consider:

A 1956 Nielsen survey on how the radio audience accumulates Monday through Fridays showed that about as many homes are reached in a week between 6 p.m. and 9 p.m. as are reached between 6 a.m. and 9 a.m. The total unduplicated number of homes using radio that accumulates Monday through Friday between 6 a.m. and 9 a.m. is 28.3 million. Between 6 p.m. and 9 p.m. it is 27.6 million (see chart below).

The same survey showed how closely other three-hour day parts tread on the heels of the 6 a.m. to 9 a.m. block. Over five days, the number of unduplicated homes using radio between 9 a.m. and 12 noon reaches 27.9 million; from noon to 3 p.m. it hits 26.2 million; from 3 p.m. to 6 p.m., 25.1 mil-

lion; between 9 p.m. and midnight 19.1 million homes are tuned.

If housewives are the target, about 23% more can be reached at 2 p.m. than at 7 a.m. This is based on a 1956 Pulse study in eight major markets. John Blair & Co. charted this data. (See "How wrong are you about radio tune-in?" SPONSOR 3 November 1956).

And if the advertising message is slanted at the men, what has led to the belief that they are practically unattainable except between 7 and 9 a.m. or 4 to 6 p.m.? In many markets it is true hordes of men are on the highways listening to their auto radios during these hours. But in many other markets, the starting and quitting hours of plants and offices are quite different.

In Knoxville, for example, where many workers commute to Oak Ridge and the Alcoa plant at Maryville, be-

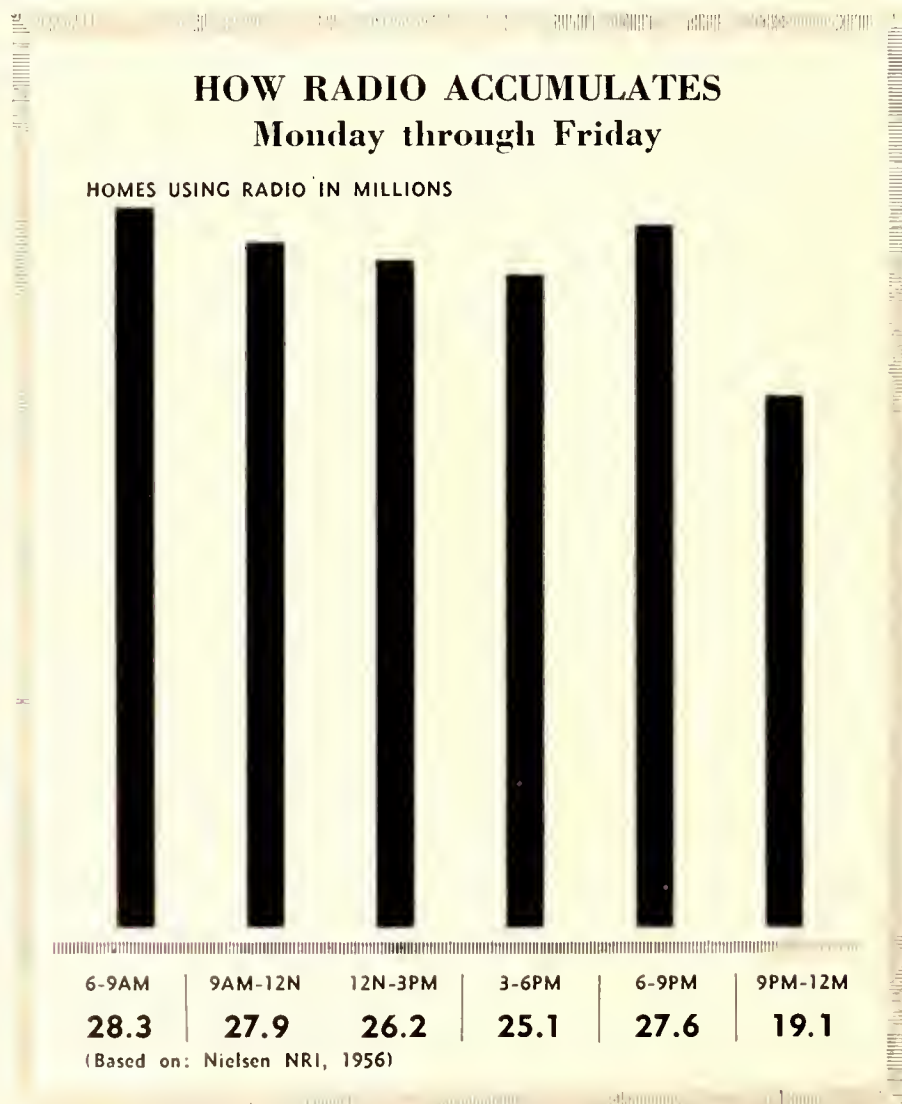
tween 25,000 and 35,000 cars are on the roads at about 5 a.m. In San Diego, South Bend, Akron, and Syracuse—to mention a few—most factory workers have punched in and are on the job by 7 a.m. Most of these workers are therefore driving home between 3 and 4 o'clock in the afternoon.

More detailed traffic data will be covered later in this article. So will more specific information on listening at the national level and within certain markets. But the few facts that have been noted thus far point up one thing—that clients and buyers may profit by being less dogmatic about radio.

At this stage, it is difficult to see how anyone in radio can be dogmatic. We have been fooled so often. Radio has exploded too many myths. Only about five years ago, it was left for dead. Last year, 8,332,007 receivers—not counting about five million sets in cars—were sold to make 1956 the biggest home and portable set sales year in radio's history. (Television set sales were less—6,804,783.) The Radio Advertising Bureau now reports a total of 142 million radio sets in the U. S. distributed in 47.6 million homes and 35 million autos. Today, 87.5% of all radio homes tune in during a typical week. Many network advertisers who abandoned ship in the early 50's when they believed radio was sinking, are coming back aboard. Spot radio advertising soared last year to almost \$150 million, the greatest volume in 35 years and topping 1955 by nearly 25% (see 4th quarter spot radio figures, page 32). The fact is, radio never died—it was just that some people, in the field got to thinking it had.

**What's prime time?** Another example of radio thinking that time has switched was the idea that prevailed for years to the effect that prime time was nighttime and nothing else. (During these years when all the national accounts were crowding into after-dark hours, local merchants were using such unsought-after slots as 7 to 9 p.m. and 4 to 6 p.m. with excellent results.) Now the pendulum has swung away from nighttime. The magic hours of early-morning and early-evening have been "discovered." A new fad is riding high. How long will it last? How long before the majority of advertisers discover a new prime time—or better yet that people listen at any hour?

A Nielsen March-April 1956 study showed that the estimated number of







## How starting and quitting times can vary in markets

It is estimated in the U.S. that of every 1,000 workers, 638 commute by auto. This audience is the target of the spot radio advertiser who insists on 7 and 9 a.m. or 4 to 6 p.m. But he can miss when industries within a market start, for example, at 7 a.m. Most workers will already be on the job at the time his announcements run. This material based on a study titled "Why you should use afternoon radio" was prepared by Radio Division of Edward Petry & Co. For more vagaries on starting and quitting times in markets see the text.

MARKET	FACTORY WORKERS		OFFICE WORKERS	
	Starting time	Quitting time	Starting time	Quitting time
Houston	7-8 a.m.	4-5 p.m.	7:45-8:45 a.m.	4:30-5 p.m.
Milwaukee	7-7:30 a.m.	3-3:30 p.m.	8-8:30 a.m.	4-4:30 p.m.
San Diego	7 a.m.	3:30-4 p.m.	8 a.m.	5 p.m.
Shreveport, La.*	6 a.m.	2-4:30 p.m.	9 a.m.	5:30 p.m.
South Bend, Ind.	7 a.m.	3:20 p.m.	Not available	
Richmond, Va.	7-8 a.m.	3:30-4:30 p.m.	8:30-9 a.m.	5-5:30 p.m.
Minneapolis	7-8 a.m.	3:30-4:30 p.m.	8-8:30 a.m.	4:30-5:30 p.m.

\*Oil company employees work 8 a.m. to 5 p.m.

people in- and out-of-homes who listen during an average minute between 6 a.m. and noon is 14.5 million; between noon and 6 p.m. 13.9 million; between 6 p.m. and midnight, 11.8 million. With a medium that delivers an average audience per minute of 13.4 million between 6 a.m. and midnight (with time charges commensurate to the audience sizes), it is not difficult to understand why saturation at all hours is regarded as the most effective strategy.

Last month, Sherril Taylor, RAB vice president and director of promotion, announced the results of a cumulative audience study conducted for RAB by A. C. Nielsen. The test consisted of the broadcast of 200 radio announcements per week divided between three radio stations on an approximately equal basis in three of the nation's most heavily saturated tv markets. All announcements were aired between 7:30 a.m. and 10:30 p.m., Sundays through Saturdays. Conclusion: an advertiser using spot radio announcements on a saturation basis in a strong tv market is delivering his sales message to 74% of the homes almost 20 times in every four-week

period. Prime time is all the time.

**The human factor:** There is still another factor that should be considered by buyers who try to limit their slotting to 7 through 9 a.m. and 4 through 6 p.m.—the human factor, or the receptiveness of persons to their commercials.

"Very effective advertising may still fall short of full effectiveness because it lacks a follow-up," says Albert Shepard, executive vice president of the Institute for Motivational Research and director of MRP Tv testing. MRP—Motivating Response Patterns—is the name given its new tv testing service by the Institute, and this along with studies involving radio advertising, have led to some conclusions regarding

### ARTICLE IN BRIEF

A Nielsen study shows as many radio homes can be reached in a week between 6 p.m. and 9 p.m. as between 6 a.m. and 9 a.m. Not all markets have the same auto traffic peaks. The wise advertiser saturates in all hours, doesn't limit buys to 7-9 a.m. or 4-6 p.m.

daytime spot radio in other than 7 to 9 a.m. hours.

The Institute believes that even if the advertiser has managed to place several announcements within this early-morning block, to make them really effective, he needs follow-ups during other hours. Such follow-up announcements, Shepard calls the "Action Trigger." They remind men and women of a product and become part of the activating response pattern between commercial, consumer and product.

"Further," says Shepard, "with certain products late-morning and early-afternoon announcements may be more effective." "This is true," says Shepard, "when the product is a personal one—a deodorant, depilatory, etc. It is true of any product in which fear, repression or inhibition play a role. These products are used by most men and women privately and their message should reach men and women when they are listening alone rather than with family or friends.

"There is a certain 'listening etiquette' which a group observes. It requires that they pay little attention (Please turn to page 82)





## SHOULD YOU

**I**s it worthwhile for the alternate-week national advertiser to spend heavily promoting a network tv show which he doesn't sponsor exclusively? A lot of accounts face this decision as the swing in networking continues toward split and multiple sponsorship.

One of the first to decide in favor of all-out show promotion is Johnson & Johnson of New Brunswick, N. J., which for the past year and a half has had alternate sponsorship of *Robin Hood* on CBS TV with the Wildroot Co. Johnson figured it didn't have an exclusive on the show itself, but it *did* have exclusivity in its merchandising and promotion of the show. Has it paid off? Handsomely, says Edward G. Gerbic, vice president in charge of advertising and merchandising. In his opinion, Johnson's intensive publicity and sales promotion drives—to the consumer and to the trade—have scored heavily for both the sponsoring companies.

The kickoff for a steady flow of audience and sales development campaigns was analysis of the advertising problem. Johnson & Johnson was sponsoring an entire television show, rather than segments, for the first time since 1947. It was spending more money than it ever had before. It was slotting an untried, unknown program—the half-hour *Robin Hood* film series, newly imported from England. It was going into a time slot—7:30 p.m. on Monday night—which had no large, all-family viewing audience ready-made and waiting for the debut.

The answer: pre-sell the unknown program to an unformed audience. The plan: pre-selling in terms of show buildup—audience promotion—combined with a sustained promotional effort with consumers and trade alike. The objective was equally succinct:

### Promotion built this audience

**Pre-show rating**.....15.0  
(for same time period)

**First report**.....22.7  
(September 1955)

**January 1956**.....30.8

**January 1957**.....35.8

**GAIN IN AUDIENCE** ..... 57.7%  
(since show debut)

SOURCE: A. C. Nielsen, total audience basis



# PROMOTE A SHOW YOU SHARE?

Johnson & Johnson, promoting "Robin Hood," nets 58% audience gain; tabs sales as high as \$3.6 million from one merchandising event

bigger audiences, stronger audience identification with J&J's first aid and baby products, bigger sales.

Here's how Gerbie's audience-building theories have become reality.

Before September 1955, when *Robin Hood* went on the air, the rating for that time period was 15. *Robin Hood*, after heavy consumer exploitation, bagged a 22.7 in the first month. A. C. Nielsen total audience figures show a 30.8 in January 1956, and a 35.8 one year later. Since the first reported rating on the show, audience has increased 57.7%—and the adventure program has never been out of the first 15 lineup among nighttime shows.

Today, *Robin Hood* is the client's major effort rather than the only one. This \$60,000 weekly show (for gross time charges only) is supplemented with three additional network television shows, all on CBS TV. They are

a quarter-hour each on the *Garry Moore Show* and *Our Miss Brooks*, on Fridays of the week when Wildroot sponsors *Robin Hood*, and six Sunday telecasts of the cartoon feature, *Heckle and Jeckle*. All this helps add up to a \$5 million annual tv budget for the company's branded merchandise carrying the Johnson & Johnson name. (The parent company and its various subsidiaries manufacture some 1,200 different products, among which the first aid and baby lines lead the J&J labeled items.)

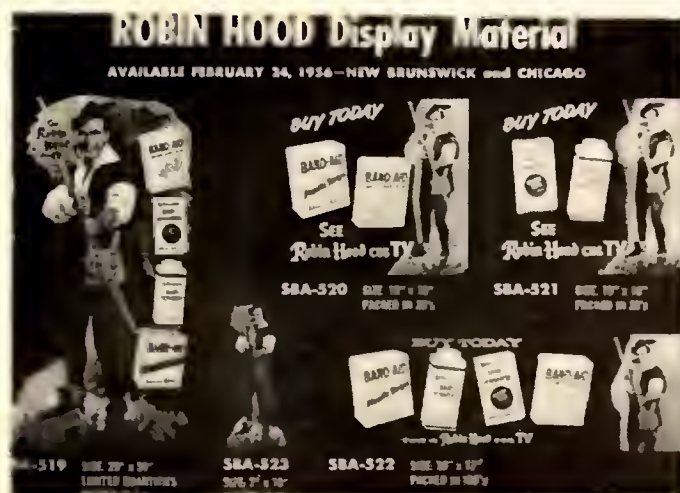
*Garry Moore* and *Miss Brooks* were picked up, explains Ad Manager Gerbie, in direct response to demand from the J&J product managers who weren't able to get their products included within the limited commercial time available in *Robin Hood*. And their demand was predicated on the success of the tv vehicle in gaining audience

and moving merchandise, specifically the two lines advertised most intensively, baby shampoo and BAND-AID bandages.

To accommodate the needs of his 15 product managers, Gerbie increased the number of network tv commercial minutes from 78 on *Robin Hood* by 160 on *Moore* and *Brooks*. *Heckle and Jeckle*, a special effort estimated to be costing some \$200,000 for the six-show contract, advertises only the new kid line of adhesive bandages, Stars and Strips. The two other daytime shows advertise a variety of the product lines, although BAND-AID bandages and the baby shampoo get the biggest commercial play.

How did J&J build an audience fast—and keep it? And why do the product managers in New Brunswick, N. J., headquarters scrap for program allocation? Because of promotional and

## Robin Hood promotion pushes million \$\$ sales



Creating excitement among dealers, jobbers and its field men is J&J's aim, with all trade merchandising and promotion angled for drama, vivacity, eye appeal. Handbills from Sherwood Forest catch dealers' fancy. Store stands help cinch sales. Jingle contest and in-store display netted \$3.6 million in sales. Trading card contest for kids sold \$1.4 million worth of BAND-AID tapes







**Ad team** for J&J's television (l. to r.), Edward G. Gerbic, v.p. advertising, merch.; R. J. Shaw, dir., BAND-AID bandage div.; I. A. Quackenboss, dir., baby products div.

merchandising programs tied to the Robin Hood theme. Gerbic terms the over-all program an "explosive and dynamic" one geared to two objectives: to build audience and to build excitement for J&J salesmen, the trade and the consuming public.

Here are some examples of J&J merchandising "dynamite."

Before the kickoff show in September 1955, J&J and Wildroot took 67 of the most-read tv editors in the U. S. to England and to Robin Hood's Sherwood Forest for a full week of festivities and on-the-spot story development. The dollar cost of the trip was \$100,000, but J&J spent only \$18,000, says Gerbic, because cooperative deals plus co-payment by other companies involved lowered the investment. "Did the campaign pay for itself? In the first 90 days, we received newspaper publicity, alone, valued at more than \$180,000. And the effectiveness of this is shown in the Nielsen ratings."

J&J cooperated with Boy's Club of America groups in 25 major markets, with the youngsters donned in Robin Hood costumes parading at noontime on busy city streets to thank people for contributing to Community Chest and United Fund organizations. And an ad in *Scholastic* magazine, offering teachers a free map of Sherwood Forest, pulled 40,000 requests.

In terms of trade promotion among wholesalers and retailers, J&J had even more specific results. After a trade barrage which included handbills mailed from Sherwood Forest, specially dyed Sherwood green BAND-AID bandages, 15-minute film showings of *Robin Hood* at fall meetings of drug wholesalers, grocery chain operators and rack jobbers, Johnson & Johnson was ready to move in for some heavy in-store selling.

It offered retailers a floor stand filled with pre-priced merchandise—and moved 45,000 into stores within a month. It offered a premium—a

Robin Hood hat—to bolster sales of the baby shampoo. Four commercials in six weeks on the show coincided with placement of bins in stores. This was followed by a \$100,000 jingle contest cross-plugged on floor stands featuring best sellers in the first aid and baby lines. Retailers paid \$45.07 for the unit, with the merchandise retailing for \$73.62—a retailer profit of \$28.55. More than 400,000 contest returns came in, 80% from the point of sale, and retailers sold \$3,681,000 worth of merchandise.

A trading card contest for kids, offering colored scenes of Robin Hood's life and a membership badge to the Robin Hood Band, resulted in the sale of three million packages of BAND-AID bandages at a retail value of more than \$1.4 million. Gerbic's conclusion, after checking monthly sales figures on a variety of promotions, is that "building sales is closely tied to building a strong and faithful audience."

In the fall of '56, after the show had been aired a year, Robin Hood and Maid Marian—Richard Greene and Bernadette O'Farrell—toured the country for personal appearances. Resulting publicity is appraised by Gerbic at \$191,000, yet J&J's out-of-pocket cost was \$18,000. He says "the high rating of the fall '56 series, 40% above the '55 season, points to the tour's success."

J&J, with five-year options on the show, expects *Robin Hood* to continue its success indefinitely—and to keep this success building through merchandising and promotion. Some other elements in the success: "We reach an all-family audience, which is what we want. We picked 7:30 because it covers the time when kids are still in control of the set, but parents are beginning to settle down to viewing—and both groups like *Robin Hood*. We wanted Monday night—a slot we've held ever since the show started—because we think it's the one night of the week when most people are home inasmuch as it follows an active weekend."

"We have three types of audience: an all-family group for *Robin Hood*; housewives during the daytime for

*Moore and Brooks*; kids for *Huckle and Jeckle*. This gives us the best possible television situation for a national advertiser. It means we're very well fortified, as shown by our 50% share of audience across the board."

And in 1957, the company's balanced advertising program (newspaper, magazines and supplements as well as network tv) will "reach more millions of people more effectively than we ever have before," Gerbic says.

Advertising for the year is planned far in advance. Allocation of commercial minutes to different product groups is completed in November for the following year, with brand allocation decided by the product directors. About 5% of the total number of yearly minutes is left unallocated as a cushion for such emergencies as fast new product introduction.

The commercial shuffling among product groups is under the specific jurisdiction of two executives: R. J. Shaw, director of the BAND-AID bandage division, who is coordinator on nighttime tv; and I. A. Quackenboss, director of the baby products division, who coordinates daytime tv. M. D. Schackner supervises publicity and promotion in cooperating with the ad agencies, Young & Rubicam (on first aid and baby items) and N. W. Ayer (on miscellaneous products).

Johnson & Johnson has added new product lines, and variations on old ones, even faster than it's increased its tv effort. It is continually developing new lines, test marketing them and going into the launching with distribution and advertising.

Among the newest items: a first aid cream, an all-purpose antiseptic cream good for "burns, bites and bumps," as Gerbic puts it; the baby shampoo, one of the biggest sellers ("No more tears"); Stars and Strips, a variation on the existing line of BAND-AID bandages with vari-colored adhesives irresistible to children.

J&J's advertising formula is a basic one, says Gerbic. He has helped develop it in nine years as an advertising and promotion specialist for the company, seven years as a product manager on a variety of lines and a stint as a field salesman. He says "We want every element to mesh together to form the whole. We want the product to fit the character of the program and to fit our character as an advertiser. When all three elements match, as we think they do, we're all in fine company!"

#### ARTICLE IN BRIEF

Johnson & Johnson, for its first aid and baby products, concentrates on building show audience to increase sales even though it shares "Robin Hood" with Wildroot. Audience gain is 58% in 16 months. Client spends \$5 million on net tv, three other shows.





**Neanderthal man?** Not today's viewers, says GB&B, which made premium-spoofing commercial for Ralston. Personality is Lee Goodman

## DO YOUR COMMERCIALS HAVE MADISON AVENUE DROOP?

Too many make you yawn, contends Guild, Bascom & Bonfigli's Dave Bascom.

Chief sins, says San Francisco shop, are phony claims, imitation

**"Y**ou can sell anything on tv from the Brooklyn Bridge to the Hollywood Freeway—*once*," drawls Dave Bascom, chairman of the board and creative head of San Francisco's Guild, Bascom & Bonfigli. "But the trick's to have your tv commercials make friends for you, as well as customers."

According to Bascom, tv show ratings may make a sponsor feel good, but sales will make him feel better. And it's the commercial not the show that sells products.

From this running start, Bascom

and his colleagues in the \$8.5 million West Coast shop start blasting some of today's best-known tv commercials. David Bascom's target, not unlike that of his name-sake, is the Goliath of what he terms "inbred Madison Avenue copy approaches."

Bascom himself likes the off-beat commercial, because it keeps him awake in front of his own tv set. "It's pretty hard to sell a guy who's snoring." And, says he, "there's so much awful stuff on tv commercials today, it's a compliment to the medium and

not to the bait that the fish keep on feeding."

Now, as Bascom puts it, there isn't a self-respecting guy in any tv audience who wouldn't rather play poker, bongo drums or just plain "house," than watch a boring commercial. Against these simple American past-times, commercials admittedly face an uphill fight.

To admen who want to keep their audience from "anti-social, unproductive intermission behavior," Bascom suggests seven areas in which tv com-





**Phony claims** make them yawn, says GB&B. Acting as blasé tv viewers (l. to r.) Charles Christenberry, Jr., head of GB&B's New York office, Dave Bascom, chairman of the board; Ernest Hodges, v.p. and acct. super. ignore Lee Goodman representing the insistent announcer



**Worship of client's product** won't ring up sales, according to GB&B. Kidding commercial clichés (l. to r.) are Dick St. John, v.p. and Best Foods account supervisor, Ernest Hodges, v.p. on Ralston account, Dave Bascom, GB&B creative head and announcer Goodman

mercials can make the worst mistakes:

1. *Keep the viewer awake.* "This is a mansize job," says Bascom. "Take a high-priced, high-powered, well-cast tv show. Interrupt it with a low-cost, low-entertainment, badly-cast tv commercial. Result: the yawning stage of a good night's sleep."

All too often, he feels, the contrast between the show production and the commercial itself makes the commercial look sick. If the viewer is sophisticated enough to appreciate good show production he'll be all the more likely to resent a bad commercial.

2. *Don't talk down to the audience.* "Even if it were true, we don't like to believe that the average viewer has the I.Q. of a 12-year-old," says Ernest Hodges, GB&B v.p. and account supervisor for Ralston. "If other agency-men did believe it, they wouldn't be spending their clients' money on some of the fine programing that they're loading up with intelligence-insulting commercials."

Audiences do respond to reason. Besides, according to GB&B, they've developed an "advertising expectancy." In other words, they've learned to anticipate certain commercials on the basis of their previous viewing. And often, viewers will go out of their way to avoid some commercials, while actu-

ally looking forward to others. Bascom cites the Alfred Hitchcock lead-in to Bristol-Myers' commercials and the Bert and Harry Piel series as outstanding commercials viewers go out of their way to see.

3. *Don't worship the client's product.* People are quick to spot a phony, and viewers are people, says the GB&B crowd. Not only are viewers today blasé about hearing every product extolled as "the biggest, the best," but, being American, they've usually got a peculiar affinity for the underdog.

"A commercial can be far more effective, if it's disarming and a little modest," says Hodges. "If you want to seduce a girl, you've got to be friendly. So you don't tell her you're the greatest, you tell her she's the greatest, and other stuff *she* wants to hear."

That doesn't mean that every com-

#### ARTICLE IN BRIEF

"First, keep him awake, then sell him," says Dave Bascom, GB&B creative head, about tv viewer. His criticism of today's tv commercials warns against unbelievable product claims, imitative production techniques and boring repetition of same commercial.

mercial has to kid the client's product, but it can refrain from making excessively exalted claims, says GB&B. In fact, Hodges figures that an adage from his mother's day can apply to tv commercials today: "Be good, my dear, and let who will be clever."

At the drop of a storyboard, however, Bascom will dig into the agency's own files for the type of "modest, disarming" commercials that have sold products for such GB&B clients as Regal Beer, Skippy Peanut Butter.

"We advertise Regal as 'one of America's two great beers,'" he told SPONSOR. "Well, we get batches of inquiries about the name of the other great beer. But the main thing is that the point sticks with people: Regal is accepted as one of the two greats."

Skippy commercials are variations on the same theme. In one particular commercial, for example, the announcer invites people to try Skippy. Of course, warns he, if a viewer doesn't like peanut butter, he might as well forget Skippy too. But if he does, he's likely to enjoy it.

"We've seen that this approach sells," says Hodges. "Ralston, for instance, had an 18% sales increase for its cold cereals last year on top of its record-year. The firm did it with a 100% tv budget on a relatively low-





**"Simpering tv models,"** says Bascom, "Look like these African death masks after a while. No woman should grin all the time. Even my wife has a tantrum sometimes."

rated show. But the ratio of viewers to sales was high."

4. *Frequent repetition of the same commercial will make viewers immune to your message.* After all, reasons GB&B, you don't put on the same *I Love Lucy* sequence five weeks in a row. Says Bascom, "You kill your commercials audience as fast if not faster with sameness. You have to avoid inflicting on the viewers the same commercial week after week. Even if it's a great one, the edge is off it the second time 'round, and it becomes plain irritating the third time."

The solution, says Bascom, is to mix live and film when possible for variation and to simply shoot more film commercials. The result in terms of good will and sales will make up for the extra expense.

"Frequently the small commercials budget is way out of proportion with extravagant show production costs, yet the commercial is the salesman."

Not that GB&B underrates the program as an important vehicle for the commercial. In fact, GB&B prefers to recommend network or spot program buys rather than announcement schedules alone whenever possible.

"Putting a commercial in a show gives the advertiser an advantage," says Hodges. "He has a chance to pre-

sell the viewer by putting him into a receptive mood. But neither programming nor commercials have to be high-priced every time to be successful."

5. *Imitation is always dull.* It's a terrible mistake to imitate the other fellow's technique or idea in your own commercials, says Bascom. What worked for him, may not work for you, and more important, the more successfully it worked for him, the more his product's identified with it rather than yours.

"With some enlightened exceptions, businessmen tend to want to do things as much the way competitors do as possible, mainly out of a lack of courage," says Dave Bascom. "But in advertising, as in all salesmanship, it's important to break with tradition and try the new. That's the agency's job."

GB&B executives say they've got a geographic advantage over other agencies by virtue of being in San Francisco.

"It just gets me, the way all the agencies in New York are sort of jammed into some 20 or 30 blocks," says Bascom. "It's no wonder so many commercials are alike—how can you think a thought of your own when you're facing each other day in and day out like these Madison Avenue boys do?"

6. *Don't jar the viewer out of the show just when he's really hooked.* This sin is clearly one of bad "fusion" between program and commercial, says Bascom, and it's perpetrated on the old Hollywood "cliff-hanger theory."

"The only trouble with that theory is that certain types of shows simply don't put viewers in the mood for the commercial," Bascom adds. "The worst thing a commercial can do is to irritate or alienate viewers by jarring them out of a mood. Now suspense shows are difficult to interrupt with the commercial, but it can be done well. The Bristol-Myers commercials on the Hitchcock show are one example of very good fusion."

However, GB&B likes to choose programming that will create not so much excitement, as an agreeable and pleasant mood for the viewers.

"A salesman doesn't walk into a guy's office and try to sell him right after his dog's been run over," says Hodges. "Well, a tv show, we feel, is the prelude to selling, so it too should please, not shock. We're after sales, not ratings. The networks may be pushing for ratings, but clients find

that ARB, Trendex or Nielsen don't pay nearly as well as his customers."

This does not mean that the size of the audience reached can or should be ignored by any means. It's just that it's as important to put the audience into the proper mood and frame of mind for the commercial with the program vehicle, as it is to reach the people in the first place.

7. *Audience is offended by dull casting, bad production.* Many a fine commercial has been watered down through bad casting.

"One phony patent medicine salesman is bad, but 10 are just intolerable," says Bascom. "So many commercials are ruined through stereotyped casting and unimaginative production. Male viewers, too, get tired of the vast number of simpering, toothy women in a constant state of ecstasy over some beauty, health or food product or other. But for the housewife, whom the sponsor's trying to sell, there's even less appeal in these remote-seeming scrawny females she can't identify with."

Too many commercials work on the theory that viewers can't face themselves as they really look and prefer to see a continuous onslaught of idealized, glamorized tv salesmen grinning at them. GB&B creative men feel that this approach toward casting has become so overworked, that viewers would feel intrigued and refreshed to see some more down-to-earth tv.

"And they don't have to grin all the time," drawled Bascom. "Even my wife doesn't grin all the time when she's trying to get me to do something. It just isn't natural."



**Off-beat copy,** Goodman's mugging helped boost Ralston's sales 18% with 100% tv budget



# SPOT RADIO BOOMS TO RECORD

## \$46 MILLION IN 4TH QUARTER

SRA reports spot spending in 4th quarter went up 38.5% for 1956

total of \$149.9 million. Food, tobacco, cars are biggest spenders

**S**pot radio advertisers set a spending record for the fourth quarter of last year, adding \$46.4 million to make the yearly total \$149.9 million. The biggest chunks of total spot revenue still come from two fast-turnover, packaged goods groups—food and grocery items, and tobacco products and supplies.

These new quarterly figures—covering October, November and December spot billing projected to the nation's radio stations—are released by the Station Representatives Association as an estimate of product-type activity. This is the second such quarterly report on the types of advertisers buying spot (see "Spot radio spending by products," SPONSOR, 26 January 1957), although SRA for the past year has released monthly totals on spot spending.

Both of these industry reports on spot radio are new ventures and ones for which the entire advertising industry has long clamored. The clamor is louder for achievement of the next logical step: publication of advertiser spending by individual company and by brand. With the accomplishment of

these first two major objectives, SRA and others in the industry are seeking a workable formula for publication of company-by-company figures.

Such an advertiser breakdown would supplement present product category data. For example, advertisers and agencies now know that automobiles spent \$4 million on spot radio during the final quarter of last year. What they want to know—and what the radio industry would like to be able to give them—is (a) how much General Motors spent and (b) what each of its automobile divisions spent.

This is the type of information now provided by the Television Bureau of Advertising. TvB reports quarterly dollar figures for spot television, with an analysis of the amounts spent by the top 200 national spot advertisers. It is now preparing an annual report with 1956 figures which will include a brand-by-brand breakdown of the advertiser's spot tv investment.

SRA, as it launches a new year of spot radio reports, plans to discontinue its monthly billing totals and to incorporate these and the product group spending totals into a quarterly report.

The first of these, according to SRA Managing Director Larry Webb, will be released in mid-April.

The current report from Price, Waterhouse and Co., the New York accounting firm retained by SRA, is reproduced in the chart on the opposite page. Fourth-quarter spot radio spending has been translated by SPONSOR into dollars from the percent of total dollar investment released by SRA. These figures are contrasted with third-quarter spot radio spending and with fourth-quarter spot tv spending, all in terms of product category investment.

The same product groups led the radio spending lists during both the third and fourth quarters. They are, in this order: food and grocery products; tobacco products and supplies; automotive; drug products; ale, beer and wine. Together, these groups contributed 57.1 cents of every spot radio dollar.

Although fourth-quarter billing was up in almost every category, some gains stand out because of seasonal influences. Food went from \$5.8 million to \$7.9 million, reflecting extra home entertainment during the Thanksgiving and Christmas holiday periods. Automotive gained more than \$1 million, moving from \$2.9 million to \$4 million with the introduction of new car models last fall.

Transportation and travel, on the other hand, dropped from \$974,000 to \$696,000, with the closing of the third-quarter vacation season a factor. Tobacco products dropped from \$4.9 million to \$4.1 million.

There's greater disparity among groups in the tv lineup. Food contributes by far the lion's share, some \$28.9 million, much more than the next biggest spending categories—drug items, \$9.5 million, and ale, beer and wine, \$8.4 million.

### Highlights of spot radio in 1956

**Total billings** ..... **\$149,921,000**

'56 was 24.5% ahead of '55, which hit \$120.4 million

**Biggest quarter** ..... **\$ 46,442,000**

4th quarter was highest in a year that started out slow

**Biggest spenders** ..... **Food, tobacco, cars, drugs**

Top 5 product categories spent 57.1 cents of each \$1

**Problem** ..... **"Prime-time" fixation**

Four hours are considered magic (see page 23)



## 4th quarter 1956 spot radio and tv spending by product category

PRODUCT CATEGORIES Listed in order of rank	SPOT RADIO				SPOT TV
	Third quarter Dollar figure	% of total	Fourth quarter Dollar figure*	% of total	Fourth quarter Dollar figure
1. Food, grocery products	\$ 5,814,357	17.3	<b>\$7,941,000</b>	<b>17.1</b>	\$28,998,000
2. Tobacco products, supplies	1,906,914	14.6	<b>4,179,000</b>	<b>9.0</b>	8,115,000
3. Automotive	2,991,201	8.9	<b>4,040,000</b>	<b>8.7</b>	1,249,000
4. Drug products	2,856,765	8.5	<b>3,808,000</b>	<b>8.2</b>	9,537,000
5. Ale, beer, wine	2,621,502	7.8	<b>3,529,000</b>	<b>7.6</b>	8,442,000
6. Tv, radio, phonograph, musical instruments			<b>3,204,000</b>	<b>6.9</b>	832,000
7. Gasoline, lubricants	1,949,322	5.8	<b>2,786,000</b>	<b>6.0</b>	1,793,000
8. Cosmetics, toiletries	1,814,886	5.4	<b>2,461,000</b>	<b>5.3</b>	8,307,000
9. Miscellaneous	1,613,232	4.8	<b>2,368,000</b>	<b>5.1</b>	1,218,000
10. Agriculture	1,277,142	3.8	<b>1,811,000</b>	<b>3.9</b>	310,000
11. Consumer services	1,041,879	3.1	<b>1,486,000</b>	<b>3.2</b>	3,973,000
12. Household cleaners, soaps, polishes, waxes	1,041,879	3.1	<b>1,346,000</b>	<b>2.9</b>	2,391,000
13. Confections, soft drinks	907,493	2.7	<b>1,300,000</b>	<b>2.8</b>	6,931,000
14. Religious	504,135	1.5	<b>743,000</b>	<b>1.6</b>	
15. Transportation, travel	974,661	2.9	<b>696,000</b>	<b>1.5</b>	761,000
16. Publications	403,308	1.2	<b>603,000</b>	<b>1.3</b>	135,000
17. Household laundry products	403,308	1.2	<b>557,000</b>	<b>1.2</b>	3,013,000
18. Household general	369,699	1.1	<b>464,000</b>	<b>1.0</b>	497,000
19. Dental products, toothpaste, etc.	302,481	.9	<b>417,000</b>	<b>.9</b>	1,765,000
20. Household appliances	268,872	.8	<b>417,000</b>	<b>.9</b>	2,354,000
21. Amusements, entertainment	235,263	.7	<b>325,000</b>	<b>.7</b>	90,000
22. Building material, fixtures, paints	201,654	.6	<b>278,000</b>	<b>.6</b>	651,000
23. Finance and insurance	168,045	.5	<b>278,000</b>	<b>.6</b>	
24. Pet products	201,654	.6	<b>230,000</b>	<b>.5</b>	1,649,000
25. Clothing, accessories	134,436	.4	<b>185,000</b>	<b>.4</b>	2,813,000
26. Dairy, margarine products	168,045	.5	<b>185,000</b>	<b>.4</b>	
27. Political		---	<b>185,000</b>	<b>.4</b>	
28. Garden supplies	100,827	.3	<b>139,000</b>	<b>.3</b>	54,000
29. Hotels, resorts, restaurants	67,218	.2	<b>139,000</b>	<b>.3</b>	70,000
30. Household paper products	100,827	.3	<b>139,000</b>	<b>.3</b>	1,703,000
31. Household furnishings	67,218	.2	<b>93,000</b>	<b>.2</b>	1,182,000
32. Notions	33,609	.1	<b>46,000</b>	<b>.1</b>	116,000
33. Watches, jewelry, cameras	67,218	.2	<b>46,000</b>		1,613,000
<b>TOTAL</b>	<b>\$33,609,000</b>		<b>\$46,442,000</b>		<b>\$107,842,000**</b>

\* Figures are rounded, hence do not add up to total. \*\* Total includes unlisted categories: sporting goods, stationery and office equipment.



## LATE, GREAT NEWS ABOUT THE FARMER'S DAUGHTER

Out in the country—in rich and ready Hometown and Rural America you'll find a *new* kind of traveling salesman and believe us, friends, a spectacularly new kind of farmer's daughter. She was always pretty, wholesome and versatile. *Now* in case you haven't seen one lately, she's prettier than ever (thanks to the many nationally advertised cosmetics which she learns about on her local KBS station). She's better fed and as smartly gowned as any career girl you'll see on 5th Avenue in New York or Michigan Avenue in Chicago.

In the Keystone markets the farmer's daughter is just part of the more than 90 MILLION Keystone listeners who are intensely loyal to the 925 Keystone Affiliated LOCAL radio stations.

The story of the farmer's daughter is one which we at Keystone have brought right smack up to date—with facts and figures and sales potentials for *your* products that you ought to know about. We'll be happy to *tailor a network* to fit your specific sales and marketing problem. No obligation to you and a very definite pleasure for us.

Write us or telephone us!



Send for our new station list

**CHICAGO**  
111 W. Washington  
Sta 2-8900

**NEW YORK**  
527 Madison Ave.  
ELdorado 5-3720

**LOS ANGELES**  
3142 Witshire Blvd.  
DUmkirk 3-2910

**SAN FRANCISCO**  
57 Post St.  
SUTter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.



# Tv programing and costs

## COMPARAGRAPH

**T**he fifth of SPONSOR's new Comparagraph sections contains a new feature: a breakdown of sponsored tv network shows by major industry categories and advertisers. The list includes brands sponsored on each show plus the show rating. In addition, the spot tv section contains the latest information on dollar spending by type of buy and time of day. The spot tv section also compares tv viewing by time zones, day and night, and gives data on late night viewing through the week by time zones. The Comparagraph also contains the regular network tv program schedule for the next four weeks plus authoritative data on program costs. The next Comparagraph will appear in the 13 April issue of SPONSOR.

- 1** *Program profile provides cost, sponsored hours data . . . see below*
- 2** *Index of network tv sponsors has show ratings . . . page 36*
- 3** *Comparagraph gives day-by-day chart of all net shows . . . page 40*
- 4** *Alphabetical index of all shows includes cost data . . . page 42*
- 5** *Spot tv basics cover viewing by time zones . . . page 48*

## 1. NETWORK PROGRAM PROFILE

### AVERAGE COST OF PROGRAMING BY TYPES

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama		Half-hour drama		Situation comedy		Hour comedy-variety	
\$59,000	12	\$35,062	16	\$36,938	16	\$65,555	9
Half-hour comedy-var.		Half-hour adventure		Quiz		Daytime serials	
\$39,607	7	\$30,155	16	\$26,801	15	\$10,429*	7

\*Per week of five quarter hour shows; other programs are once-weekly and are all night time.

### NUMBER OF SPONSORED HOURS: LIVE AND FILM\*

#### Daytime

Network	Sponsored hours	% live	% film
ABC	11.75	8.5	91.5
CBS	32.80	92.4	7.6
NBC	19.52	75.7	24.3

#### Nighttime

Network	Sponsored hours	% live	% film
ABC	21.75	47.1	52.9
CBS	27.75	53.2	46.8
NBC	22.92	62.9	37.1

\*For week of 10-16 March

## 2. SPONSOR INDEX BY INDUSTRIES

Designed to aid advertisers in making quick comparisons between their show ratings and those of competitors, this new Comparagraph feature, starting below, also provides a convenient index of programing by major industry categories on network tv. The data is based on material supplied by Broadcast Advertisers Reports, monitored off-the-

air by tape recording, plus national tv Pulse ratings. Because of its length, the list will be published in two parts. The next Comparagraph will include data on food and grocery products, household cleansers and polishes, appliances, laundry products, among others. Footnotes below give further data on this list of advertisers and brands.

### Auto Accessories

#### General Motors

Wide Wide World; NBC; Su-D; A C auto equipment, Delco batteries, Saginaw power steering 13.2

#### Gulf Oil

Life of Riley; NBC; F-N; gas and motor oil 22.8

#### B. F. Goodrich

Burns & Allen; CBS; M-N; tires 28.1

### Cars and Trucks

#### American Motors

Disneyland; ABC; W-N; Rambler 30.2

#### Chrysler

Ray Anthony; ABC; F-N; Dodge, Plymouth 7.2  
Climax; CBS; Th-N; all automobiles, Plymouth 28.9  
Lawrence Welk; ABC; Sa-N; Dodge, Plymouth 23.7  
You Bet Your Life; NBC; Th-N; DeSoto 31.3

#### Ford Motor

The Brothers; CBS; Tu-N; Ford 19.1  
Ford Theatre; ABC; W-N; Ford 11.9  
Zane Grey; CBS; F-N; Ford 20.4  
Ed Sullivan; CBS; Su-N; Lincoln, Mercury 44.8  
Tennessee Ernie; NBC; Th-N; Ford 5.4

#### General Motors

Crossroads; ABC; F-N; Chevrolet 12.9  
Garry Moore; CBS; W-D; Chevrolet 8.2  
Dinah Shore; NBC; Th-N; Chevrolet 10.8  
Wide Wide World; NBC; Su-D; all GM automobiles 12.2

#### Studebaker-Packard

NBC News; M-N; Studebaker 10.2

### Confections and Soft Drinks

#### American Chicle

Jim Bowie; ABC; F-N; Clorets, Dentyne 20.3  
Ozark Jubilee; ABC; Sa-N; Clorets, Dentyne 8.1

#### Borden Co.

Fury; NBC; Sa-D; ice cream 8.9  
Peoples Choice; NBC; Th-N; ice cream 20.3

#### Coca Cola Co.

Eddie Fisher; NBC; W, F-N; soft drink 7.8  
Mickey Mouse Club; ABC; M-D; soft drink 18.6

#### Nestle Co.

Lone Ranger; CBS; Sa-D; chocolate bars 10.7

#### Planters Nut & Chocolate Co.

Eddie Fisher; NBC; W-N; peanuts 7.8

#### Sweets Co. of America

Cowboy Theatre; NBC; Sa-D; Tootsie Roll candies 6.0  
Heckle & Jeckle; CBS; Su-D; Tootsie Roll candies 7.7  
Howdy Doody; NBC; Sa-D; Tootsie Roll candies 8.8  
Modern Romances; NBC; M,Tu-D; Tootsie Roll candies 8.3  
Texas Rangers; CBS; Sa-D; Tootsie Roll candies 11.2  
Tie Tac Dough; NBC; Tu-D; Tootsie Roll candies 4.9

### Cosmetics and Toiletries

#### Aberto-Culver Co. of Hollywood

It Could Be You; NBC; M,Tu-D; Rinse Away, VO-5 hair preparations 3.9  
Modern Romances; NBC; M,Tu-D; Rinse Away, VO-5 hair preparations 8.3

#### American Home Products

Douglas Edwards; CBS; M,W,Th-N; Aero-shave 8.6  
Love of Life; CBS; Tu-D; Neet depilatory 9.1  
Secret Storm; CBS; M-D; Neet depilatory 5.3

#### Armour & Co.

George Gobel; NBC; Sa-N; Dial soap 23.7  
Danny Thomas; ABC; M-N; Dial shampoo, Dial soap 16.9

#### Bristol-Myers Co.

Arthur Godfrey Show; CBS; M,W-D; Ban 9.8  
Alfred Hitchcock; CBS; Su-N; Vitalis 31.3  
NBA Basketball; NBC; Sa-D; Vitalis 6.8  
Playhouse 90; CBS; Th-N; Ban, Trushay 29.0

#### Carter Products

Nat King Cole; NBC; M-N; Arrid, Rise 10.0

#### Chesebrough-Pond's

Jim Bowie; ABC; F-N; Vaseline hair tonic 20.3  
Confiect; ABC; Tu-N; Angel Skin powder, cold cream, dry skin cream

#### Colgate-Palmolive Co.

Big Payoff; CBS; W,F-D; Halo, Palmolive soap 7.9  
Bob Cummings; CBS; Th-N; Halo, Palmolive soap 18.9  
Millionaire; CBS; W-N; Palmolive shave products 21.9  
Mr. Adams & Eve; CBS; F-N; Lustre Creme, Lustre Net 20.3  
Strike It Rich; CBS; M,Tu,W,F-D; Cashmere Bouquet soap, Lustre Creme, Lustre Net 8.3

#### Consolidated Cosmetics

\$250,000 Bank; NBC; Tu-N; Lanolin Plus products 10.8

#### Gillene Co.

Cavalcade of Sports; NBC; F-N; Foamy Shave, razors & blades 16.9

#### Hazel Bishop

Beat the Clock; CBS; Sa-N; Complexion Glow, lipstick, nail polish, Ultramat lipstuck case 14.9  
Your'e On Your Own; CBS; Sa-N; Complexion Glow, lipstick, nail polish, Ultramat lipstuck case 6.2

#### Helene Curtis Industries

What's My Line; CBS; Su-N; Enden shampoo 30.2

#### Andrew Jergens Co.

Steve Allen; NBC; Iotion & cleanser, Woodbury soap 17.2

Data above and on page 38 are based on Broadcast Advertisers Reports for the week ending January 11. More detailed data, such as length and placement of commercials, can be found in BAR reports themselves. Not included here are buys in participation shows, such as NBC's "Today." Ratings are based on Pulse material for the week ending 8 January. All

ratings are averages for the week, e.g., ratings for segmented shows do not necessarily show the audience for the actual segment sponsored by the client. All time purchased by advertisers follows name of network: "N" means night, "D" means day, days of week are abbreviated. For exact time of show, see Comparagraph itself.



*"The service with the most subscribers"*  
**LARGEST SAMPLING OUTSIDE U. S. CENSUS**

**Pulse Certifies Sound Interviewing**

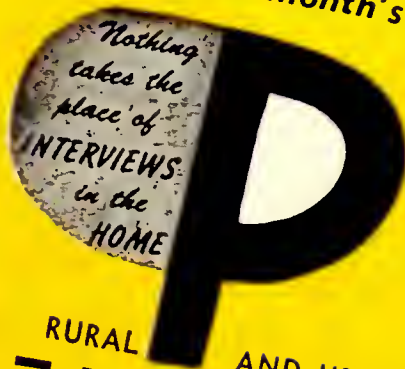
- 1 Direct check is made on every 10th interview, for every report, for every market.
- 2 Pulse supervisors spot-check work in the field.
- 3 Pulse interviewers are briefed in meetings before each survey.



- 1 Directly from Pulse headquarters, postage-paid, coded verification cards are sent by first-class mail to every 10th family and returned to Pulse.
- 2 Each supervisor makes ample personal-interview follow-up on interviewers' visits to homes. The quality of each interviewer's work is checked by experts at Pulse headquarters. Interviewers send their reports directly to Pulse—they do *not* pass through hands of supervisors. No "influence" can ever be brought to bear in the objectivity of the findings.
- 3 Pulse interviewers are repeatedly reminded of and rehearsed in the techniques of standardized Pulse interviewing. By standard instruction, and intensive training of field personnel in all markets, Pulse assures expert, professional-level results.

*\*Excerpt from new booklet, "Facts About Pulse".  
Write for your copy and a sample report—free.*

**This month throughout the U.S., 150,000 homes are  
being interviewed for next month's "U.S. Pulse TV"**



**RURAL AND URBAN COVERAGE**  
**PULSE, Inc., 730 Fifth Ave., New York 19**  
**Telephone: Judson 6-3316**

**IN LOS ANGELES—6399 WILSHIRE BOULEVARD—WEBSTER 1-2412**

**Lever Bros. Co.**  
Lux Theatre; NBC; Th-N; Lux soap 19.8

**Mennen Co.**  
Boxing; ABC; W-N; Afta shave lotion, shave creams, skin bracer, spray deodorant 31.0  
Queen For A Day; NBC; W-D; Skin Magic 11.5

**Procter & Gamble**  
Edge of Night; CBS; W-D; Camay Soap 5.5  
Guiding Light; CBS; M,Tu,W,F-D; Ivory soap 8.2  
Hey Jeannie; CBS; Sa-N; Drene shampoo 19.2  
I Love Lucy; CBS; M-N; Lilt home permanent 37.3  
This Is Your Life; NBC; W-N; Prell shampoo, Lilt home permanent 22.1  
Jane Wyman; NBC; Tu-N; Ivory soap 25.8  
Loretta Young; NBC; Su-N; Camay soap 20.8

**Revlon Products**  
\$64,000 Challenge; CBS; Su-N; Clean & Clear 27.2  
\$64,000 Question; CBS; Tu-N; Love Pat, Satin Set, Silicare 32.0

**Ronson Corp.**  
Playhouse 90; CBS; Th-N; Electric shavers 29.0

**Sales Builders**  
Noah's Ark; NBC; Tu-N; Max Factor Creme Puff 16.1

**Schick**  
Dagnet; NBC; Th-N; electric shavers 23.6  
Robert Montgomery; NBC; M-N; electric shavers 23.7

**Sperry Rand**  
Gunsmoke; CBS; Sa-N; Remington electric shavers 22.8

**Sterling Drug**  
The Vise; ABC; F-N; Molle shave cream 9.8

**Toni Co.**  
Blondie; NBC; F-N; Deep Magic cleanser 20.2  
Cavalcade of Sports; NBC; F-N; Paper-Mate pens  
People Are Funny; NBC; Sa-N; Deep Magic cleanser 20.8  
Queen For A Day; NBC; M-D; Tonette children's & Toni home permanents 11.5  
Talent Scouts; CBS; M-N; Deep Magic, Pamper, Toni home permanents  
Tic Tac Dough; NBC; M-D; Paper-Mate pens, Tip Toni, Tonette children's & Toni home permanents 4.9  
You Bet Your Life; NBC; Th-N; Deep Magic, White Rain, Prom home permanent 31.3

**Warner-Lambert Pharmaceutical Co.**  
Hit Parade; NBC; Sa-N; Hndmt Quick home permanent 25.2

**Wildroot Co.**  
Robin Hood; CBS; M-N; Wildroot cream oil 22.9

**J. B. Williams Co.**  
Phil Silvers; CBS; Tu-N; Letric Shave 28.1

## Dental Products

**American Home Products**  
Love of Life; CBS; M-D; Kolynos toothpaste 9.1  
Secret Storm; CBS; W-D; Kolynos toothpaste 5.3

**Bristol-Myers Co.**  
Arthur Godfrey Show; CBS; M,W-D; Ipana toothpaste 9.8  
Alfred Hitchcock; CBS; Su-N; Ipana toothpaste 31.3  
Mickey Mouse Club; ABC; W,Th,F-D; Ipana toothpaste 18.6

**Colgate-Palmolive Co.**  
Big Payoff; CBS; M,W,F-D; Colgate dental cream 7.9  
Mighty Mouse; CBS; Sa-D; Colgate dental cream 13.6  
Millionaire; CBS; W-N; Colgate dental cream 21.9  
My Friend Flicka; CBS; F-N; Colgate dental cream 14.7  
Strike It Rich; CBS; Tu,Th-D; Colgate dental cream 8.3

**Procter & Gamble Co.**  
Brighter Day; CBS; M,W,Th,F-D; Gleem toothpaste 5.5  
Wyatt Earp; ABC; T-N; Gleem toothpaste 24.1  
Hey Jeannie; CBS; Sa-N; Crest toothpaste 19.2

Queen For A Day; NBC; Tu,Th-D; Gleem toothpaste 11.5  
Search For Tomorrow; CBS; M,Tu-D; Gleem toothpaste 9.1  
This Is Your Life; NBC; W-N; Crest toothpaste 22.1  
Loretta Young; NBC; Su-N; Gleem toothpaste 20.8

**Sterling Drug**  
Modern Romances; NBC; W-D; Dr. Lyons tooth powder 8.3

## Drug Products

**American Chicle Co.**  
Jim Bowie; ABC; F-N; Roloids 20.3  
Ozark Jubilee; ABC; Sa-N; Roloids 8.1

**American Home Products**  
Douglas Edwards; CBS; M,W,Th-N; Anacin, Bisodol, Heet, Infra Rub, Kriptin 8.6  
It Could Be You; NBC; M-D; Anacin 3.9  
Love of Life; CBS; M thru F-D; Anacin, Bi-sodol, Heet, Infra Rub, Outgro 9.1  
Name That Tune; CBS; Tu-N; Anacin 17.7  
Queen For A Day; NBC; M-D; Infra Rub 11.5  
Secret Storm; CBS; M thru F; Anacin, Heet, Hills cold tablets, Infra Rub 5.3

**Bristol-Myers Co.**  
Arthur Godfrey Show; CBS; M,W-D; Bufferin 9.8  
Alfred Hitchcock; CBS; Su-N; Bufferin 31.3  
NBA Basketball; NBC; Sa-D; Bufferin 7.6  
Playhouse 90; CBS; Th-N; Bufferin 29.0

**Johnson and Johnson**  
Robin Hood; CBS; M-N; Band-Aids 22.9  
Garry Moore; CBS; F-D; baby products, surgical dressings 8.3  
Our Miss Brooks; CBS; F-D; baby products, Band-Aids 6.5

**Lewis-Howe Co.**  
Jonathan Winters; NBC; Tu-N; Tums 7.8

**Mentholatum Co.**  
Bob Crosby; CBS; M-D; chest rubs 7.4  
Tic Tac Dough; NBC; Tu,F-D; chest rubs 4.9

**Miles Laboratories**  
Broken Arrow; ABC; Tu-N; Alka Seltzer, One-A-Day vitamins 18.7  
Mickey Mouse Club; ABC; M-D; Bactine, One-A-Day vitamins 18.6  
NBC News; W,F-N; Alka Seltzer, One-A-Day vitamins 10.2  
Queen For A Day; NBC; Th-D; Alka Seltzer, One-A-Day vitamins 11.5  
Tennessee Ernie; NBC; Th-D; Alka Seltzer, One-A-Day vitamins 19.0

**Norwich Pharmacal**  
Arthur Godfrey Show; CBS; Tu-D; Pepto Bismol 9.8

**Noxzema Chemical Co.**  
Perry Como; NBC; Sa-N; skin cream 33.1

**Pharmaceutical**  
Amateur Hour; ABC; Su-N; Geritol, Niron, RXD tablets, Serutan, Sominex, Zarumin 8.8  
News; CBS; Su-N; Geritol, Sominex, Zarumin 8.6  
To Tell The Truth; CBS; Tu-N; Geritol, Sominex, Zarumin 17.2  
Twenty-One; NBC; W-N; Geritol, Sominex, Zarumin 15.4

**Pharmaco**  
Comedy Time; NBC; F-D; Chooz, Regutol 6.5  
It Could Be You; NBC; F-D; Chooz, Medigum 3.9

**State Pharmacal Co.**  
\$250,000 Bank; NBC; Tu-N; All-In-One Reducing tablets 10.8

**Sterling Drug**  
Modern Romances; NBC; W,F-D; Bayer aspirin, Ironized yeast, Phillips milk of magnesia 8.3  
The Vise; ABC; F-N; Bayer aspirin, Phillips milk of magnesia 9.8

**Vick Chemical Co.**  
Jonathan Winters; NBC; Tu-N; cold remedies 7.8

**Warner-Lambert Pharmaceutical Co.**  
Hit Parade; NBC; Sa-N; Bromo Seltzer 25.2



THE MULTI  
MARKET STATION  
several far-above-  
average markets  
within the one  
big SUPERmarket.

A MILLION PEOPLE  
1/3 of the  
population of  
Wisconsin live in  
Big 5's  
Big Circle.

MORE THAN  
A BILLION  
IN RETAIL  
SALES

\$317,013,600  
GROSS CASH  
FARM INCOME

# The Top O' the MARKet

with the NTH\* tower; highest  
in 5 state area,...1165 feet  
above average terrain.

\$250,724,900  
FOOD SALES

49,441 FARMS  
75% with  
TV sets

\$22,589,770  
RETAIL  
DRUG STORE  
SALES

COMPLETELY  
BLANKETS  
Counties from  
Milwaukee to  
upper Michigan  
Stevens Point to  
Lake Michigan

Soren H. Munkhof,  
Exec. V-Pres,  
General Manager

HEADLEY-REED TV  
National Reps.

ABC plus selected CBS, plus strangest live local and  
regional program. Best films and syndicated programs.  
Strang in children's and all-family features.

## WFRV-TV



\*NTH... Nearest to Heaven

GREEN BAY, WISCONSIN

**3.****DAYTIME****C O M P A R**

	<b>SUNDAY</b>			<b>MONDAY</b>			<b>TUESDAY</b>			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00		Lamp Unto My Feet sust			Garry Moore Campbell Soup Lever Bros alt Bird & Son	Home partic 10-11		Garry Moore Hoover Best Foods	Home partic	
10:15										
10:30										
10:45		Look Up & Live sust			Arthur Godfrey Stand Brands Stand Brands	Home		Arthur Godfrey Mutual of Omaha Norwich	Home	
11:00										
11:15		U.N. in Action sust			Bristol-Myers Bristol-Myers	Price Is Right sust		Kellogg Pillsbury	Price Is Right sust	
11:30										
11:45		Camera Three sust			Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust	
12N										
12:15		Let's Take Trip sust			Valiant Lady Stand Brands Love of Life Amer Home Prod	Tic Tac Dough sust Toni alt sust		Valiant Lady Wesson Oil Love of Life Amer Home Prod	Tic Tac Dough sust Sweets Co alt sust	
12:30										
12:45		Wild Bill Hickok Kellogg			Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Amer Home Prod		Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Alberto Culver alt Lehn & Fink (last 3/19)	
1:00										
1:15		Heckle & Jeckle Sweets Co, alt Johnson & Johnson (last 3/24)			News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op	
1:30										
1:45		No net service	Frontiers of Faith sust		As the World Turns P&G	Club 60 co-op		As the World Turns P&G (4/2 start)	Club 60 co-op	
2:00										
2:15		No net service	No net service Special Program for Purim (3/17 only)		Our Miss Brooks sust	Club 60		Our Miss Brooks Best Foods alt sust	Club 60	
2:30										
2:45		The Last Word sust	Youth Wants To Know sust alt Amer Forum sust		Art Linkletter Stand Brands Campbell Soup	Tenn Ernie P&G Swift alt Brown & Williamson		Art Linkletter Kellogg Pillsbury	Tenn Ernie P&G Stand Brands	
3:00										
3:15		Face The Nation sust	Outlook sust	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate (3/19 start)	Matinee (3-4) partic	Afternoon Film Festival
3:30										
3:45	Johns Hopkins File 7 sust	World News Round Up sust	Zoo Parade sust	Afternoon Film Festival	Bob Crosby sust Brown & Wmson (last 3/25) alt Mentholum	Matinee	Afternoon Film Festival	Bob Crosby Wesson Oil Best Foods	Matinee	Afternoon Film Festival
4:00										
4:15	College News Conference sust	Odyssey sust	Wide Wide World (alt wks 4-5:30) Gen Motors	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Amer Home Prod Toni alt Brown & Williamson	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Sandura alt Chick of Sea Lehn & Fink alt Stand Brands	Afternoon Film Festival
4:30										
4:45	Medical Horizons Ciba	Odyssey	Wash Square (alt wks 4-5) Helene Curtis	No net service	Edge of Night P&G	P&G Modern Romance sust	No net service	Edge of Night P&G	Modern Romance Culver alt Sweets Co	No net service
5:00	Dean Pike sust	Mama sust See It Now Pan Am (5-6, 3/31 only)	Topper (alt wks 5-5:30) sust	Mickey Mouse Club co-op co-op		Comedy Time sust	Mickey Mouse Club co-op co-op		Comedy Time sust	Mickey Mouse Club co-op co-op
5:15										
5:30										
5:45	Press Conference Corn Prod	Boing Boing sust	Capt Gallant Heinz	Coca Cola Miles alt Minn Mining			Armour B. F. Goodrich			Matinee Co del

## HOW TO USE SPONSOR'S NEW NETWORK TELEVISION COMPARAGRAPH AND INDEX

The network schedule on this and following pages (42, 43) includes regularly scheduled programming on the air between 16 March and 12 April (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are as follows: *Tonight*, NBC, 11:30-12:30



# GRAPH

16 MAR. - 12 APR.

WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
NBC			ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Home	partle			Garry Moore Nestle alt sust Toni alt Swift	Home		Garry Moore Pitts Plate Glass (4, 12 start) alt sust Swift	Home		Capt Kangaroo sust Hiram Home alt	Howdy Doody Continental Baking alt Merrill Co
Home				Arthur Godfrey Gen Foods Scott Paper	Home		Johnson & Johnson alt sust Lever	Home		Mighty Mouse Gen Foods alt Colgate	Gumby Merrill Co
Price Is Right sust				Kellogg Pillsbury	Price Is Right sust		Yardley alt Pitts Plate Glass Staley alt SOS	Price Is Right sust		Winky Dink sust	Curry Gen Foods alt Borden
Truth or Consequences sust				Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust		Texas Rangers Gen Mills alt Sweet's Co	Watch Mr Wizard Merrill Co
Tic Tac Dough sust				Valiant Lady Toni alt Nestle Love of Life Amer Home Prod	Tic Tac Dough Kraft Minnesota Mining (3, 11 start)		Valiant Lady Gen Mills Love of Life Amer Home Prod	Tic Tac Dough sust Mentholatum		Big Top sust	True Story Sterling Drug 10 start
It Could Be You Armour alt sust Brown & Wmson alt Corn Prod				Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Welch alt Brillo		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Corn Prod (last 3/22) alt sust Brillo alt Phar- maco (last 3/22)		Big Top	Detective Diary Sterling Drug 16 start
Close-Up co-op				News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		Lone Ranger Gen Mills alt Nestle	No net service
Club 60 co-op				As the World Turns P&G (1, 11 start)	Club 60 co-op		As the World Turns P&G	Club 60 co-op		No net service	No net service
Club 60				Our Miss Brooks sust Nestle alt sust	Club 60		Our Miss Brooks sust Johnson & Johnson alt sust	Club 60		NIT Basketball Kemper, Carter (2 concl, 3, 10, 23 only)	No net service
Tenn Ernie P&G Swift alt Brown & Wmson				Art Linkletter Kellogg Pillsbury	Tenn Ernie P&G Miles		Art Linkletter Lever Bros Swift	Tenn Ernie P&G Stand Brands		East-West All-Star Kemper, Carter (2, 15 concl, 3, 30 only)	Basketball (2, 30, 4:30) Carter Prod Bristol-Myers Brown & Wmson
Matinee (3-4) partle	Afternoon Film Festival (3-4:30) partle			Big Payoff Colgate	Matinee (3-4) partle	Afternoon Film Festival (3-4:30) partle	Big Payoff Colgate	Matinee (3-4) partle		Baseball Game of the Week (2, 1, 30, 4, 6 start)	Basketball
Matinee	Afternoon Film Festival			Bob Crosby Toni alt Swift P&G	Matinee	Afternoon Film Festival	Bob Crosby SOS alt Swift Gen Mills	Matinee		Gulf Stream Handicap 1, 15-5, 15, 3, 23 only)	Basketball
Queen for a Day Borden Merrill Corn Prod	Afternoon Film Festival			Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Sunkist alt Minnesota Mining (3, 11 start) Miles	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Borden Dow (last 3, 29) alt Corn Prod		Florida Derby (4, 15, 5, 11, 3, 10 only)	Basketball
P&G Modern Romances Sterling Drug	No net service			Edge of Night P&G	P&G Modern Romances sust	No net service	Edge of Night P&G	P&G Modern Romances Sterling Drug			No net service
Comedy Time sust	Mickey Mouse Club co-op Pillsbury alt Am-Par Peter Shoe Co.			Comedy Time sust Welch alt sust		Mickey Mouse Club co-op co-op		Comedy Time sust Pharmaco alt sust			No net service
	Bristol-Myers Bristol-Myers					Gen Mills Gen Mills					No net service

p.m., Monday-Friday, participating sponsorship: *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Pharmaceuticals Inc.; Today, NBC, 7:00-9:00 a.m., Monday-Friday, participating, and two CBS Monday-Friday participating shows. Effective 8 April, CBS' shows change as follows: The Jimmy Dean Show, 7:00-7:45 a.m., and News, 7:45-8:00 a.m., will replace Good Morning. Captain

Kangaroo will be on from 8:00-8:45 a.m., followed by News, 8:45-9:00 a.m.

All times are Eastern Standard. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. Agencies, brands, costs and ratings appear in separate listings on pages 36, 42



# 3. NIGHTTIME

# COMP A

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
6:00		Telephone Time AT&T (last 3/31)	Meet The Press Johns Manville alt sust						
6:15		Flicka sust (1/7 start)							
6:30					D Edwards Whitehall (last 3/18) Brown & Winson (1/1 start)			D Edwards Whitehall No net service	
6:45		Air Power Prudential	Roy Rogers Gen Foods						
7:00									
7:15	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	77th Bengal Lancers Gen Foods	Kukla, Fran & Ollie Gordon Bkng-co-op	D Edwards Whitehall (last 3/18) Brown & Winson (1/1 start)		Kukla, Fran & Ollie Gordon Bkng-co-op		Kukla & Ollie Gordon
7:30				John Daly News Genl Cigar			John Daly News Genl Cigar	D Edwards Whitehall	John D. Genl
7:45	Amateur Hour Pharmaceuticals (7:30-8:30)	Pvt. Secy. (last 3/17) M & G Champion (3/31 start) alt Jack Benny Amer Tobacco	Circus Boy Reynolds Alum Hall of Fame Hallmark (7:30-9, 3/17)	Wire Service R. J. Reynolds	Robin Hood Johnson & Jhsn alt Wildroot	Nat King Cole Carter News American Can alt sust	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	Jonathan Winters Lewis-Howe alt Vicks (last 3/26) News Quaker Oats
8:00	Amateur Hour RKO Features partie (7:30-9, 1/7 start)	Ed Sullivan Lincoln-Mercury (8-9)	Steve Allen Greyhound, (4/7 start) Jergens	Wire Service Miller Brewing alt sust	Burns & Allen Carnation alt Goodrich	Sir Lancelot Amer Home alt Lever Bros (3 wks in 4)	Conflict Chesebrough- Ponds (alt wks 7:30-8:30)	Phil Silvers P&G alt R. J. Reynolds	Big Surprise Purex alt Spiegel
8:15									
8:30									
8:45	Open Hearing sust	Cinderella Pepsi Cola Shulton (8-9:30, 3/31 only)	Brown & Winson, last 3/31 Vitamin Corp (last 3/31) US Time	Voice of Firestone Firestone	Talent Scouts Lipton alt Toni	Wells Fargo-G Fd alt Am Tob (3 in 4) Prod Showcase (1 in 4, 8-9:30) Hancock RCA Whirlpool	Wyatt Earp Gen Mills alt P&G	Brothers (last 3/26) Pvt. Secy. (start 4/2) Lever alt Sheaffer	Panic L&M alt Max Factor
9:00									
9:15	Omnibus Aluminum Union Carbide (9-10:30, last 3/31)	G. E. Theatre Gen Electric	Tv Playhouse Goodyear alt Alcoa (9-10, 3 wks in 4)	Bishop Sheen co-op	I Love Lucy P&G alt Gen Foods Ford Motor (3/18 only)	Twenty-One Pharmaceuticals (3 wks in 4)	Broken Arrow Gen Electric alt Miles	To Tell The Truth Pharmaceuticals	Jane Wyman P&G
9:30									
9:45	Omnibus Amateur Hour Pharmaceuticals (9-10, 1/7 start)	Hitchcock Theatre Bristol-Myers	Chevy Hour Chevrolet (9-10, 1 wk in 4)	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	Dec Bride Gen Foods	Robt Montgomery S. C. Johnson alt Mennen (9:30-10:30)	Cavalcade Theatre DuPont	Red Skelton Pet Milk alt S. C. Johnson	Circle Theatre Armstrong (alt wks 9:30-10:30)
10:00									
10:15	Omnibus	\$64,000 Challenge Revlon alt P. Lorillard	Loretta Young P&G	Welk Top Tunes	Studio One Westinghouse (10-11)	Robt Montgomery	It's Polka Time co-op	\$64,000 Question Revlon	Kaiser Alum Hr Kaiser Alum (alt wks 9:30-10:30)
10:30									
10:45		What's My Line Sperry-Rand alt H Curtis	No net service		Studio One			Do You Trust Your Wife L&M (last 3/26) Spike Jones L&M (start 4/2)	Hold That Note Lanolin Plus

## 4. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Air Power: Dr-F	\$ 37,000	Prudential, Calkins & Holden	Cavalcade of Sports: Sp-L	35,000	Gillette, Maxon
Steve Allen Show: V-L	63,000	Greyhound (4/7 start), Grey; Brown & Williamson, (last 3/31), Bates; Jergens, Orr; U. S. Time (3/24), Peck; Vitamin Corp (last 3/31), BBDO	Marge & Gower Champion V-F (3/31 start)	41,000	Amer Tobacco, BBDO
Amateur Hour: V-L	23,000	Pharmaceuticals, Kletter	Cheyenne: A-F	90,000	Gen Elect, YGR, BBDO & Grey
Ray Anthony Show: Mu-L	17,000	Plymouth, Grant	Circle Theatre: Dr-L	40,000	Armstrong Cork, BBDO
*Red Barber's Corner: Sp-L	3,000	State Farm Ins, NLB	Circus Boy: A-F	34,000	Reynolds Alum, Clinton E. Fran Buchanan
Beat the Clock: Q-L	18,000	Hazel Bishop, Spector	Climax: Dr-L	55,000	Chrysler, Mc-E
Jack Benny: C-F	65,000	Amer Tobacco, BBDO	Nat King Cole: Mu-L	14,000	Carter, SSCB
Big Story: Dr-L&F	33,000	Amer Tobacco, SSCB; Ralston Purina, Gardner	*Perry Como: V-L	108,000	Gold Seal, North; Kleenex, FCI Noxzema, SSCB; RCA, KGE; SG Stamps, SSCB; Sunbeam, Perrin-Pau
Big Surprise: Q-L	33,000	Purex, WGC; Speidel, NCK	Conflict: Dr-F	90,000	Chesebrough-Ponds, JWT & Mc-E
Blondie: Sc-F	37,500	Nestle, B. Houston; Toni, Tatham- Laird, C. E. Frank	Joseph Cotten Show: Dr-F	38,000	Campbell Soup, BBDO; Lever Bros. BBDO
Bold Journey: A-F	8,000	Ralston Purina, GBB	Crossroads: Dr-F	31,000	Chevrolet, Camp-Ewald
Jim Bowie: A-F	32,000	Amer Chicle, Bates; Chesebrough- Ponds, Mc-E	Bob Cummings Show: Sc-F	36,000	Colgate, Brown; R. J. Reynolds, Est
Broken Arrow: A-F	31,000	Gen Elect, YGR; Miles, Wade	John Daly News: N-L	6,000††	Du Pont (3/14 start), BBDO; Gen eral Cigar, YGR
The Brothers: Sc-F (last 3/26)	39,000	Lever Bros, JWT; Shaeffer, Seeds	December Bride: Sc-F	28,000	Gen Foods, BGB
Buccaneers: A-F	24,000	Sylvania, JWT	Disneyland: M-F	75,000	Amer. Motors, BFSD & Geyer; Amer Dairy, Camp-Mithun; Derby, McE
Burns & Allen: Sc-F	33,000	Carnation, Wasey; Goodrich, BBDO	Do You Trust Wife: Q-F (last 3/26)	35,000	LGM, DFS
Caesar's Hour: V-L	114,000	Babbitt, DFS; Benrus (3/30), L&N; Knemark, Mogul; Quaker Oats, NLB; Wesson Oil, Fitzgerald	Dragnet: My-F	37,000	LGM, Mc-E; Schick, WGL
			DuPont Theatre: Dr-F	37,000	DuPont, BBDO
			Wyatt Earp: A-F	30,000	Gen Mills, DFS; P&G, Compton

\*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period

of 16 Mar. thru 12 Apr. Program types are indicated as follows: (A) Adventure (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Se) Situation Comedy, (Sp) Sports, (V) Variety.



WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
NBC			ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
				D Edwards Whitehall			D Edwards Brown & Wmson (11-12 start) alt H Bishop (st 11-12)				
			Kukla, Fran & Ollie Gordon Bking co-op	No net service		Kukla, Fran & Ollie Gordon Bking co-op	No net service		This Is Galen Drake Best Foods	Flicka lat 11-12	
	Xavier Cugat sust		John Daly News Du Pont	D Edwards Whitehall		John Daly News Du Pont	D Edwards Brown & Wmson (11-12 start) alt H Bishop (st 11-12)				
	News Time alt Miles		Lone Ranger Gen Mills alt Swift	Sgt. Preston Quaker Oats	Dinah Shore Chevrolet News Sperry Rand	Rin Tin Tin Nabisco	Beat the Clock H. Bishop	Xavier Cugat sust	Famous Film Festival parties (7:30-9)	Buccaneers Sylvania	People Are Funny Toni alt H J Reynolds
	Masquerade Party Associated Products alt sust		Circus Time partie	Bob Cummings Colgate alt H J Reynolds	You Bet Yr Life DeSoto alt Toni	Jim Bowie Amer Chicle alt Chesebrough- Ponds	West Point Gen Foods	Blondie Toni alt Nestle	Film Festival	Jackie Gleason Bulova lat 11-12 P. Lorillard alt lat 11-12 start	Perry Como (8-9) H & H Stamps Noxzema
	Father Knows Best Scott Paper		Circus Time	Climax Chrysler (8:30-9:30, 3 wks in 4)	Dragnet L&M alt Schick	Crossroads Chevrolet	Zane Grey Gen Foods alt Ford	Life of Riley Gulf Oil	Film Festival	Jackie Gleason	Sunbeam Kimberly-Clark RCA, Gold Seal
	Hall of Fame Hallmark (8:30-10, 11-10)										
	Kraft Theatre Kraft (9-10)		Danny Thomas Armour alt Kimberly-Clark	Shower of Stars Chrysler (8:30-9:30, 1 wk in 4)	People's Choice Borden alt P&G	Treasure Hunt Mogen David	Mr. Adams & Eve Colgate alt R. J. Reynolds	Jos Cotton Show Campbell alt Lever Bros (3 wks in 4)	Lawrence Welk Dodge (9-10)	Gale Storm Nestle alt Helene Curtis	Caesar's Hr (9-10, 3 in 4) Benrus, Babbitt Quaker Oats Knomark, Wesson
	Kraft Theatre		Bold Journey Ralston-Purina	Playhouse 90 Singer (last 3 28) alt Bristol-Myers	Ford Show Ford	The Vise Sterling Drug	Schlitz Playhouse Schlitz	Big Story Ralston Purina alt Amer Tob (3 in 4) Chevy Show (9-10, 1 in 4)	Lawrence Welk	Hey Jeannie P&G alt L&M	Color Carnival RCA Whirlpool Olds (9-10:30 1 wk in 4)
	This Is Your Life P&G		Air Time '57 sust (last 11) Telephone Time AT&T (4/11 start)	Playhouse 90 Bristol-Myers alt Itomson (last 3 28)	Lux Theatre Lever Bros (10-11)	Ray Anthony Plymouth (10-11)	Line-Up P&G alt Brown & Williamson	Cavalcade of Sports Gillette (10-concl)	Ozark Jubilee Am Chicle alt sust	Gunsmoke L&M alt Sperry Rand	Geo Gobel Armour alt Pet (3 wks in 4)
	No net service Academy Awards (10:30-12:15, 3 27 only) Oldsmobile			Playhouse 90 Phillip Morris alt Amer Gas	Lux Theatre	Ray Anthony	Person to Person Amer Oil & Hamm alt Time, Inc.	Red Barber St Farm Ins	Ozark Jubilee co-op	On Your Own Hazel Bishop (last 3 16) 2 For The Money 3 23 start)	Hit Parade Amer Tob alt Humut

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Edwards News: N-L&F	9,500††	Whitehall, Bates; Brown & Wmson (4 1 start); Bates; Hazel Bishop (4 12 start); Spector	Lassie: A-L	34,000	Campbell Soup, BBDO
Father Knows Best: Sc-F	38,000	Scott Paper, JWT	Life of Riley: Sc-F	32,000	Gulf Oil, YGR
Mr. Adams & Eve: V-L	33,000	Ford, JWT	Line-Up: My-F	31,000	Brown & Wm'son, Bates; PGC, YGR
Mr. Adams & Eve: Dr-F	36,000	Ford, JWT	Lone Ranger: A-F	24,000	Gen Mills, DFS; Swift, Mc-E
Mr. Adams & Eve: Dr-F	45,000	Gen Elect, BBDO	*Lux Video Theatre: Dr-L	43,000	Lever Bros, JWT
Step: Q-L	23,000	Gen Mills, BBDO	Masquerade Party: Q-L	22,000	Associated Products, Grey
Jack Gleason: V-L	102,500	Bulova (last 3 23), Mc-E; P. Lorillard, L&N	Meet the Press: I-L	7,500	Johns Manville, JWT; alt wks open
Boy's Scouts: V-L	28,000	Lipton, YGR; Toni, North	Millionaire: Dr-F	32,000	Colgate, Bates
Mr. Godfrey Time: V-L	38,000††	Amer. Home Prod, YGR; Bristol-Myers, YGR; Kellogg, Burnett; Pillsbury, Burnett	*Robert Montgomery: Dr-L	52,000	S. C. Johnson, NLB; Mennen Co, Grey
Geo Gobel: C-L	45,000	Armour, FCB; Pet Milk, Gardener	Mr. Adams & Eve: Sc-F	41,000	Colgate, L&N; R. J. Reynolds, Esty
Gunsmoke: A-F	38,000	LGM, DFS; Sperry Rand (1 wk in 4), YGR	Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall, Bates
Hey Jeannie: Sc-F	41,000	PGC, Compton; LGM, Mc-E	Navy Log: Dr-F	32,000	Amer Tobacco, SSCB; U.S. Rubber, F. D. Richards
Rock Presents: My-F	34,000	Bristol-Myers, YGR	NBC News: N-L	9,500††	American Can, Compton; Miles, Wade; Quaker Oats, NLGB; Sperry-Rand, YGR; Time-Life, YGR; 1 alt seg open
That Note: Q-L	23,000	Lanolin Plus, Seeds	Omnibus: M-L&F (last 3 31)	80,000	Aluminium, JWT; Union Carbide & Carbon, J. M. Mathes
Bob Hood: A-F	28,000	Johnson & Johnson, YGR; Wildroot, BBDO	Ozark Jubilee: V-L	18,000	Amer Chicle, Bates (alt wks 10-10:30); co-op 10:30-11
Lo Lucy: Sc-F	52,000	Ford (3 18 only), JWT; Gen Foods, YGR; PGC, Grey	Ozzie & Harriet: Sc-F	36,000	Eastman Kodak, JWT
Not a Secret: Q-L	24,000	R. J. Reynolds, Esty	Panic: Dr-F	41,000	LGM, Mc-E; Max Factor, DDB
Phil Jones: Mu-L (4/2 start)	35,000	LGM, DFS	People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North
Alum. Hour: Dr-L	58,000	Kaiser Alum, YGR	People's Choice: Sc-F	34,000	Borden, YGR; PGC, YGR
Krt Tv Theatre: Dr-L	34,000	Kraft, JWT	Person to Person: I-L	34,000	Amer Oil, J. Katz; Hamm, Camp-Mithun; Time-Life, YGR
Kukla, Fran & Ollie: J-L		Gordon Bking, Ayer; G co-op	Playhouse 90: Dr-L&F	117,000	Amer Gas, LGM; Bristol-Myers, BBDO; Philip Morris, Burnett, Ronson (last 3 28); NCK, Singer (last 3 28); YGR

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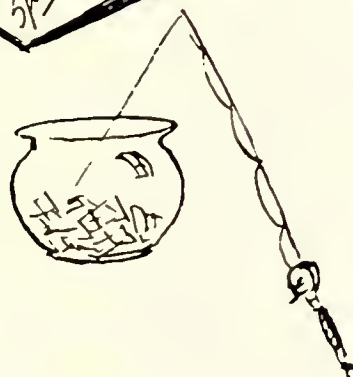
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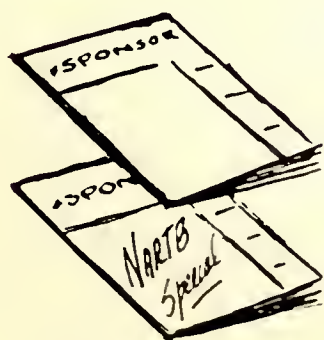
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# Index continued . . . Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Private Secretary: Sc-F	36,000	Amer Tob (last 3/17), BBDO; Lever (4 2 start), OBG-M; Sheaffer (4/9 start), Seeds	20th Century Fox: Dr-F	110,000	Revlon, C. J. LaRoche
Rin Tin Tin: A-F	32,000	Nabisco, KGE	Twenty-One: Q-L	30,000	Pharmaceuticals, Kletter
Roy Rogers: A-F	32,000	Gen Foods, BGB	U.S. Steel Hour: Dr-L	58,000	U.S. Steel, BBDO
Schlitz Playhouse: Dr-F	36,000	Schlitz, JWT	The Vise: Dr-F	19,500	Sterling Drug, DFS
77th Bengal Lancers: A-F	41,000	Gen Foods, YGR	Voice of Firestone: Mu-L	24,000	Firestone, Sweeney & James
Phil Silvers Show: Sc-F	42,000	PGC, Burnett; R. J. Reynolds, Esty	Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Pabst, Burnett
*Sir Lancelot: A-F	24,000	Amer Home Prod, Bates; Lever Bros, SSCB	Lawrence Welk: Mu-L	14,500	Dodge, Grant
Sgt. Preston: A-F	32,000	Quaker Oats, WBT	Welk Top Tunes: V-L	16,500	Dodge & Plymouth, Grant
*Dinah Shore: Mu-L	22,000	Chevrolet, Camp-Ewald	Wells Fargo: A-F (3/18 start)	38,500	Amer Tob, SSCB; Gen Foods, YG
\$64,000 Challenge: Q-L	32,000	P. Lorillard, YGR; Revlon, BBDO	West Point: Dr-F	40,000	Gen Foods, BGB
\$64,000 Question: Q-L	32,000	Revlon, BBDO	What's My Line: Q-L	28,000	Helene Curtis, Ludgin; Sperry-Rand
*Red Skelton: C-L&F	48,000	S. C. Johnson FCB; Pet Milk, Gardner	Jonathan Winters: C-L	12,500	YGR
Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curtis, Weiss & Geller	Wire Service: Dr-F	77,000	Lewis-Howe, DFS; Vicks (last 3 26 BBDO)
Studio One: Dr-L	45,000	Westinghouse, Mc-E	Jane Wyman Show: Dr-F	27,000	Miller Brewing, Mathieson; R. Reynolds, Esty; 1/4 sust
Ed Sullivan Show: V-L	69,000	Lincoln-Mercury, KGE	You Asked For It: M-F	14,000	PGC, Compton
Sunday News Special: N-L	9,500	Pharmaceuticals, Kletter	You Bet Your Life: Q-F	35,000	Skippy Peanut Butter, GBB
Telephone Time: Dr-F	31,000	AT&T, Ayer	Loretta Young Show: Dr-F	40,000	DeSoto, BBDO; Toni, North
This Is Galen Drake: V-L	15,000	Best Foods, Guild, Bascom & Bonfigli	Your Hit Parade: Mu-L	46,000	PGC, BGB & Compton
This Is Your Life: D-L	52,000	PGC, DGB			Amer Tobacco, BBDO; Warner Hudnut, SSCGB
Danny Thomas: Sc-F	33,000	Armour, FCB; Kimberly-Clark, FCB			
To Tell The Truth: Q-L	22,000	Pharmaceuticals, Kletter			
Treasure Hunt: Q-L	21,000	Mogen David, Weiss & Geller			
*TV Playhouse: Dr-L	52,000	Alcoa, Fuller, Smith & Ross; Good-year, YGR			

## Sponsored Daytime Network Programs 7 a.m.-6 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
As the World Turns: S-L	\$ 3,400††	PGC, BGB	Garry Moore (cont.)		Glass, Maxon; SOS, Mc-E; Staley RGR; Swift, JWT, Mc-E; Toni, North; Yardley, Ayer; 3 alt segs open
Basketball: Sp-L	20,000††	Carter, SSCB; Bristol Myers, DCSGS; Brown & Wmson, Bates; 1 seg open wkly, 3 segs open alt	Our Miss Brooks: Sc-F	rerun	Best Foods, DFS; Gerber, D'Arcy Johnson & Johnson, YGR; Nestle Mc-E; 5 segs open & 5 alt segs open
Big Payoff: Q-L	6,000††	Colgate, Houston	Press Conference: I-L	8,500	Corn Prod, C. L. Miller
Brighter Day: S-L	10,000 wk	PGC, YGR	Queen for a Day: M-L	3,000††	Amer Home Prod, Bates, Geyer; Borden, YGR; Brown & Wm'son, Seeds
Capt. Gallant: A-F	31,000	Heinz, Maxon			Chicken of Sea, Wasey; Corn Prod C. L. Miller; Dow (last 3 29) Mc M-JGA; Lehn & Fink, Mc-E; Mennen, Mc-E; Miles Wade; Minn Mining (3/14 start), BBDO, PGC Compton; Sandura, Hicks & Griest
Comedy Time: Sc-F	rerun	Pharmaco, DCSS; Welch, Rich. K. Manoff; 8 segs open & 2 alt segs open			Stand Brands, Bates; Sunkist, FCB Toni, North
Bob Crosby: V-L	3,150††	Best Foods, DFS, Ludgin; Brown & Wmson (last 3 25) Bates; Gen Mills, Knox-Reeves; Gerber, D'Arcy; Mentholatum, JWT; PGC, Wesson, Fitzgerald; SOS, Mc-E; Swift, Mc-E, JWT; Toni, North; PGC, BGB	Search for Tomorrow: S-L	10,000 wk	PGC, Burnett
Detective Diary: A-F (3/16 start)	8,000	Sterling Drug, DFS, 1/2 spon	Secret Storm: S-L	9,500 wk	Amer Home Prod, Bates
Edge of Night: S-L	17,000 wk	PGC, BGB	Strike It Rich: M-L	15,000 wk	Colgate, Bates
Fury: A-F	33,000	Gen Foods, BGB; Borden, YGR	Texas Rangers: A-F	18,000	Gen Mills, Tat-Laird; Sweets Co, Eisen
Arthur Godfrey: V-L	4,150††	Bristol-Myers, YGR; Gen Foods, YGR; Kellogg, Burnett; Mutual of Omaha, Bozell & Jacobs; Norwich, BGB; Pillsbury, Burnett; Scott Paper, JWT; Sherwin Williams, FGSR; Simoniz, YGR; Stand Brands, Bates	Tenn Ernie Ford: V-L	3,500††	Brown & Wm'son, Seeds; Miles Wade; Minute Maid, Bates; PGC BGB; Stand Brands, Bates; Swift, Mc-E
Guiding Light: S-L	10,000 wk	PGC, Compton			Kraft, JWT; Mentholatum, JWT
Gumby: J-L	3,500††	Sweets Co., Eisen	Tic Tac Dough: Q-L	2,500††	Minn Mining (3/14 start), BBDO
*Heckle & Jeckle: J-F	6,000	Sweets Co., Eisen; Johnson & Johnson (last 3/24), YGR	True Story: Dr-L (3/16 start)	18,000	Sweets Co, Eisen; Toni, North; 5 segs & 2 alt segs open
Howdy Doody: Ju-L	24,000	Cont Baking, Bates; Sweets Co, Eisen; 1/2 open alt wks	Valiant Lady: S-L	10,000 wk	Sterling Drug, DFS, 1/2 spon
It Could Be You: Q-L	3,000††	Amer Home Prod, Bates, Geyer; Armour, Ayer; Brillo, JWT; Brown & Wm'son, Seeds; Corn Prod, C. L. Miller; Alberto Culver, Wade; Lehn & Fink (last 3/19), Mc-E; Pharmaco (last 3 22), DCSS; Welch, Rich K. Manoff; 5 segs open	Wild Bill Hickok: A-F	27,000	Gen Mills, DFS; Nestle, Mc-E; Stand Brands, JWT; Toni, Tatham-Laird Wesson, Fitzgerald
Art Linkletter: V-L	4,000††	Campbell Soup, Burnett; Kellogg, Burnett; Lever Bros, BBDO; Pillsbury, Burnett; Simoniz, YGR; Stand Brands, JWT; Swift, Mc-E			Kellogg, Burnett
Love of Life: S-L	10,000 wk	Amer Home Prod, Bates			
Lone Ranger: A-F	18,000	Gen Mills, DFS; Nestle, Mc-E			
Medical Horizons: D-L	22,000	Ciba, JWT			
Mickey Mouse Club: J-F	5,040 to 6,300††	Amer-Paramount, Buchanan; Armour, Tat-Laird; Bristol-Myers, DCSS; Coca Cola, Mc-E; Gen Mills, Goodrich, Mc-E, Knox Reeves; Mattel, Carson Roberts, Miles, Wade; Minn Mining, BBDO; Peters Shoe (3 14, 28), HHG McD, Pillsbury, Burnett; SOS, Mc-E; 8 segs co-op			
Mighty Mouse: J-F	20,000	Gen Foods, BGB; Colgate, Bates			
Modern Romances: S-L	2,700††	Alberto Culver, Wade; Sterling, DFS; Sweets Co, Eisen; 2 segs open			
Garry Moore: V-L	3,600††	Best Foods, DFS, Ludgin; Bird & Son, H. Alley & Richards; Campbell, Burnett; Gen Motors, Campbell-Ewald; Hoover, Burnett; Johnson & Johnson, YGR; Lever Bros, JWT; Nestle, Mc-E; Pittsburgh Plate			

## Specials and Spectaculars for 16 Mar. - 12 Apr.

*Teresa Brewer Show: Mn, V-L	once only	Arthur Godfrey replacement; same sponsors—3 20
*Chevy Show: V-L	\$145,000	Chevrolet, Camp-Ewald—3 22, 4 7
*Cinderella: Dr, Mu-L	300,000	Pepsi Cola, KGE; Shulton, Wesley 3 31
*Vic Damone Show: Mn, V-L	once only	Arthur Godfrey replacement; same sponsors—3 27
East-West All Star: Sp-L		Carter, Bates; Kemper, Shaw—3 30
*Hall of Fame: V-L	200,000	Hallmark, FCB—3 17, 4 10
Hemo the Magnificent: M-L	once only	Bell, Ayer—3 20
NIT Basketball: Sp-L		Carter, Bates; Kemper, Shaw—3 16 23
*Producers' Showcase: Dr-Mu-L	320,000	RCA-Whirlpool, KGE; John Hancock Mc-E—4 1
*Sat Color Carnival: Dr-Mu-L	150,000	RCA-Whirlpool, KGE; Oldsmobile, Brother—3 16
See It Now: D-F	125,000	Pan Am, JWT—3 31
Shower of Stars: V-L	140,000	Chrysler, Mc-E—4 4
*Washington Sq.: V-L	125,000	Helene Curtis, Ludgin
Wide Wide World: M-L	195,000	Gen Motors, Brother & Camp-Ewald





**in Kansas City**

**a few  
watch  
elsewhere**



**but  
most  
watch**

**KCMO-TV\***

\*And we can prove it. Again, more quarter-hour firsts as surveyed by ARB, January, 1957

**KCMO-TV  
232**

**Station No. 2  
99**

**Station No. 3  
64**

**KANSAS CITY**

**KCMO**

**KCMO-TV**

**The Katz Agency**

**SYRACUSE**

**WHEN**

**WHEN-TV**

**The Katz Agency**

**PHOENIX**

**KPHO**

**KPHO-TV**

**The Katz Agency**

**OMAHA**

**WOW**

**WOW-TV**

**John Blair & Co.-  
TV: Blair-TV**



Represented nationally by Katz Agency

Joe Hartenbower, General Mgr.  
Sid Tremble, Commercial Mgr.



**Meredith Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines**

## 5. SPOT TELEVISION BASICS

**K**ey spot spending and viewing figures are presented below and on page 50. The spending data below is based on TvB data as computed by N. C. Rorabaugh. While the percentage figures in two colors may be confusing at first glance, the notes underneath the chart should make their use clear. A comparison of these figures with those of the third quarter of last year (the summer period) shows the percentage of spending by day parts and type of buy is roughly the same. Some of the more noticeable changes: the percent being spent on participations went from 21.4 during the summer to 25.0 during the last quarter. While it might be expected that the increase would be accounted for by late night buys because of the influx of movie features, there was actually a decline in the percentage of late night participations. During the third quarter of 1956, 23.3% of all participations were during the late night period; during the fourth quarter the figure dropped to 19.5%. However, because of the big jump in overall spot spending, the amount of money spent on late night partici-

pations increased from \$4.2 to \$5.2 million. (These, as well as all other dollar figures, are based on gross time spending.) The final quarter of 1956 also showed an increase in the percentage of all spot buys during the day compared with the third quarter, while the percentage of nighttime spot buys declined.

The charts on page 50 provide breakdowns on viewing based on three time zones (mountain time is omitted). The figures show significant differences in viewing during the same hours—based on local time. For example, while sets in use at 10:00 p.m. in the eastern time zone stays up at 62.4%, the figure for the central zone goes down to 39.8%. At 11:00 p.m. eastern sets in use is 39.6% while central sets in use declines further to 14.4%. Two charts on selected late-night quarter hours show the extent of the increase in viewing during Friday and Saturday nights in each time zone compared with the other days of the week. In some instances, weekend late night viewing is triple the figure for late night viewing during the week. ▼

**Expenditures by time of day/type of buy, 4th quarter 1956**

DAY PART	ANNOUNCEMENTS		ID'S		PARTICIPATIONS		SHOWS		TOTAL	
	\$ (000)	% of annct. buys for day-part	\$ (000)	% of ID buys for day-part	\$ (000)	% of partic. buys for day-part	\$ (000)	% of show buys for day-part	\$ (000)	% of all spot buys for day-part
	% of day-part for anncts.		% of day-part for ID's		% of day-part for partic.		% of day-part for shows		Total day-part buys	
Day	\$14,907 39.0%	31.2%	\$ 2,649 6.9%	22.2%	\$15,805 41.3%	58.7%	\$ 4,894 12.8%	23.0%	\$ 38,255 100.0%	35.5%
Night	30,139 51.1%	63.2	8,846 15.0%	74.1	5,871 10.0%	21.8	14,092 23.9%	66.2	58,948 100.0%	54.7
Late Night	2,658 25.0%	5.6	449 4.2%	3.7	5,242 49.3%	19.5	2,290 21.5%	10.8	10,639 100.0%	9.8
TOTAL	\$47,704 44.2%	100.0	\$11,944 11.1%	100.0	\$26,918 25.0%	100.0	\$21,276 19.7%	100.0	\$107,842 100.0%	100.0

NOTE: In reading percentage figures above—the red percentage figures add up to 100% when read across the chart; the black percentage figures add up to 100% when read down the chart. For example, the percentage figures for daytime announcements should be read as follows: Red—"39.0% of all daytime spot tv buys were announcements." Black—"31.2% of all spot tv announcement buys were during the day." Percentage figures in bottom line represent breakdown of all spot buys by type of buy. Percentage figures in last vertical column represent breakdown of all spot buys by day-part (day, night, late night).

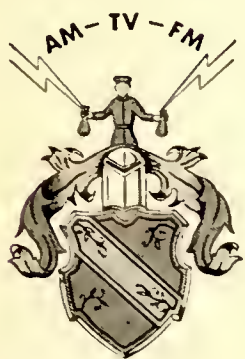




They may laugh  
when you sit down  
at the tuba, but...

Nielsen proves you're right  
about **WKZO-TV**  
in **KALAMAZOO—**  
**GRAND RAPIDS**

WKZO-TV delivers more viewers nighttime DAILY than the second station delivers MONTHLY, day or night! Ask Avery-Knodel for ALL the comparisons!



*The Feltzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS

NIELSEN NCS No. 2, NOVEMBER, 1956

Station	No. of TV Homes in Area	Monthly Homes Reached	DAYTIME		NIGHTTIME	
			Weekly NCS Circ.	Daily NCS Circ.	Weekly NCS Circ.	Daily NCS Circ.
WKZO-TV	633,120	489,170	421,820	292,720	464,530	378,080
Station B	512,980	372,000	310,720	203,170	348,140	278,660

# WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Kalamazoo-Grand Rapids and Greater Western Michigan  
Avery-Knodel, Inc., Exclusive National Representatives

**How nighttime and daytime viewing varies in different U.S. time zones**

Charts at right and immediately below are based on ARB. Figures are averages based on the first quarter hour following the hour. U.S. data refers to Eastern time across the country. Note that differences become sharper as the nighttime hour becomes later

**Tv sets in use by zones, Dec. 1956, Sunday thru Saturday evening**

ZONE	7 PM	8	9	10	11	MID.
U.S.	38.8	60.8	61.0	59.9	40.6	19.6
Eastern	46.4	71.3	68.5	62.4	39.6	12.4
Central	54.1	55.0	55.9	39.8	14.4	4.9
Pacific	60.4	65.8	61.4	47.2	19.5	7.8

**Tv sets in use by zones, December 1956, Monday thru Friday daytime**

ZONE	7 AM	8	9	10	11	N	1 PM	2	3	4	5	6
U.S.	3.1	8.7	9.0	12.0	13.3	17.0	12.2	10.8	14.5	17.7	25.4	30.2
Eastern	5.9	12.8	10.5	13.3	15.8	21.7	11.0	9.7	13.8	18.6	34.3	36.4
Central	6.3	10.3	13.4	11.8	12.7	15.2	11.9	14.0	16.7	18.1	28.1	31.4
Pacific	2.8	7.3	10.9	9.2	11.5	19.1	17.3	11.2	11.3	20.5	40.9	45.0

**How late night weekend viewing compares with weekday by U.S. time zones**

While it is not news that late night weekend viewing is higher than late night weekday viewing, adjacent charts show actual differences. Figures also show significant differences on weekend among time zones, particularly after midnight. Source: ARB

**Tv sets in use by zones, Dec. 1956, 11:15-11:30 p.m.**

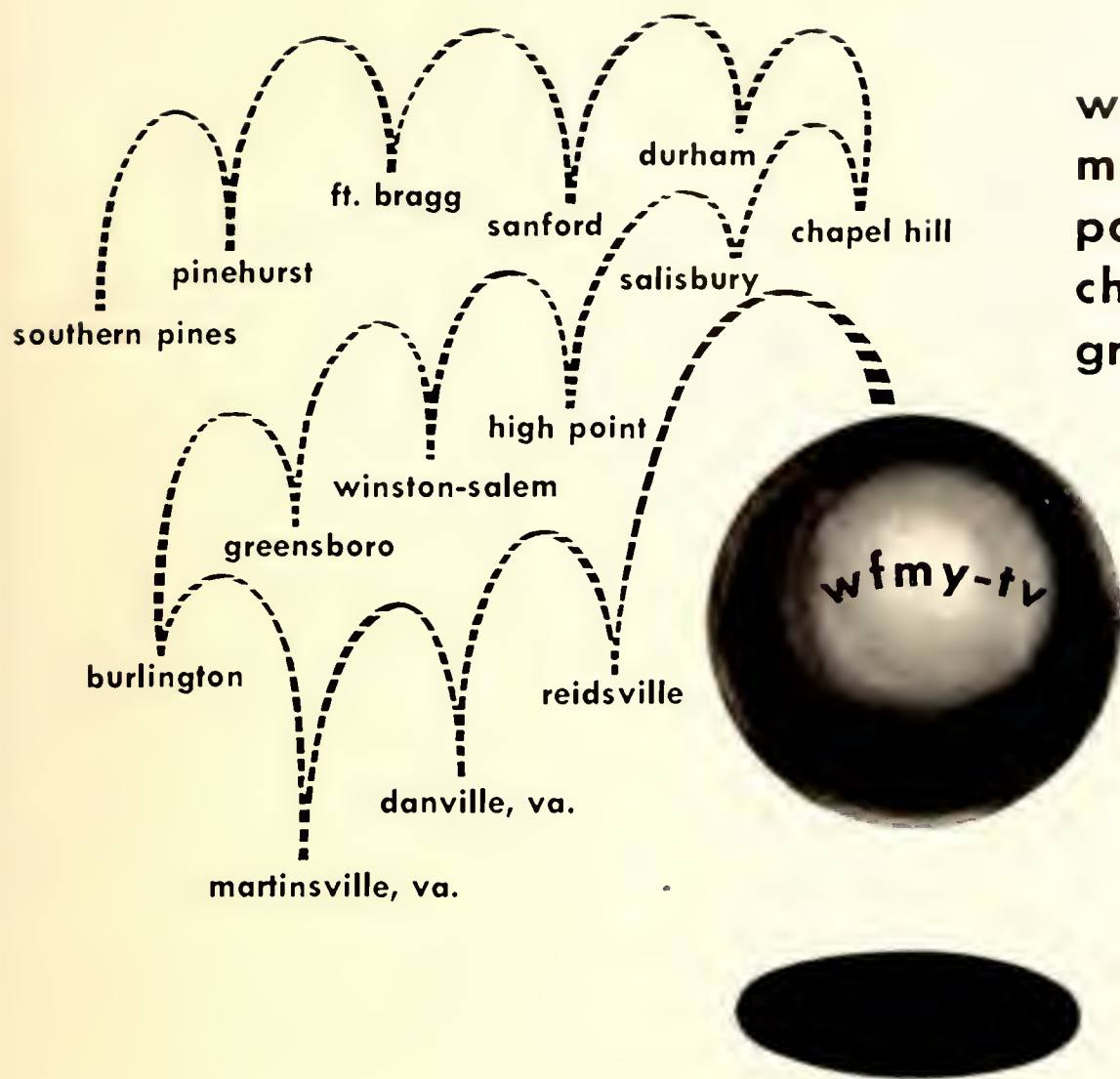
	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
Eastern	18.5	16.7	17.1	15.2	23.7	29.4	19.4
Central	11.1	9.8	9.1	11.2	15.9	18.9	12.9
Pacific	14.8	16.5	14.8	15.9	18.7	24.6	14.1

**Tv sets in use by zones, Dec. 1956, 12:15-12:30 a.m.\***

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
Eastern	10.1	8.6	9.6	7.4	15.9	18.7	10.1
Central	4.3	6.3	3.7	5.0	9.8	13.3	4.8
Pacific	1.8	1.8	1.7	2.9	6.3	5.2	5.9

\*Day readings refer to next day, i.e., Monday sets-in-use figures are actually early Tuesday morning, etc





**wfmy-tv**  
**maximum**  
**power on**  
**channel 2**  
**greensboro, n. c.**

## on the ball...

Take advantage of WFMY-TV's on-the-ball coverage of the Prosperous Piedmont section of North Carolina and Virginia and watch your sales and profits grow. You'll like the way the ball bounces here in the industrial South where complete coverage of the area is delivered only by WFMY-TV. Call your H-R-P man today for full details.

50 Prosperous Counties	•	2 Million Population
\$2.5 Billion Market	•	\$1.9 Billion Retail Sales



WFMY-TV... Pied Piper of the Piedmont  
 "First with LIVE TV in the Carolinas"

**wfmy-tv**  
*Channel 2*  
**GREENSBORO, N. C.**

Represented by  
 Harrington, Righter & Parsons, Inc.  
 New York - Chicago - San Francisco - Atlanta



# SPONSOR ASKS

How can agencies get the best out of the talent  
they use in commercials ?

**Barbara Ellers,** *television actress*

Organization is one thing. Most of the commercial jobs I've worked on have been well-organized: the copy has been on time and everyone knew what he was doing. Being part of a well-oiled machine has an effect on the actor. It



*"the performer  
has little  
chance to assist"*

communicates confidence, but every once in awhile you get onto a wild set where everything is haywire. Copy is unfinished, everyone has different ideas, the air is heavy with indecision and there are just too many cooks for the broth involved. It helps the actor with his characterization and sales technique if the tensions of disorganization are absent.

Actors tend to have confidence in people who have confidence in themselves. They will more readily accept direction when one part of their mind is not wondering. "I wonder if this person knows what he's doing?" As a general rule, happily, most commercial productions run off like clockwork.

As one of the participants in a commercial, I like to feel part of a team. I take the natural pride of a member of the group and feel flattered when I am taken into confidence. An actor is, after all, just another technician on the set. Just as the cameraman's con-

sulted with regard to the most interesting angles and animators are consulted with regard to the most saleable art work, I feel that the actor should be consulted when it comes to the matter of delivery. Actors have a background of dramatic training and experience which I feel can be of tremendous help to the producer. However, the performer is sometimes given small chance to assist. Whereas others are consulted, he is simply told.

Actors are as interested in the success of the production as the rest of the crew—they should be invited to use their experience and initiative.

**Constance Clausen,** *television actress*

I can give my best performance under these circumstances:

1. When I know the product. Not just the lines of a commercial . . . but



*"we should  
have knowledge  
of the product"*

what I am selling and who I am selling to. A firm does not send a salesman out without instructing him in the use of the product, its merits, and its advantages over competitive items. I believe that we—who sell to literally millions of consumers in the intimacy of their homes—should have an equally firm knowledge of the product.

2. When sufficient time is allowed to work on the copy, in the same way

that I work on a part or characterization in a dramatic show. There must be these questions in the actor's mind with each line he utters: What am I selling? To whom am I talking? Why is this product better?

It is essentially the same work along different lines that the actor goes through to build his character.

It is often impossible for the agency to get final copy until the last moment. I have sometimes asked for and received, however, working copy that had not been yet given the final okay—since it is easy for a trained actor to learn last-minute script changes and far more sensible than learning the entire group of commercials on the set.

A friendly atmosphere on the set and a feeling of mutual respect and confidence can often make the difference between just a job and a really good job well done.

**Susan Strong,** *television actress*

What can the agency do to get a better performance from the actor? First of all, they can improve audition procedure! The actor's reading is the most important performance for him be-



*"improve the  
audition  
procedure"*

cause it means "getting" or "not getting" the job. Any help the actor can get from the agency—in the audition



and the final job will breed good relations, ease, and in the long run, a better performance.

Here are a few DO's and DON'T's that may help the audition situation: DO give the actor a chance to read the copy over several times and if possible aloud before meeting the client. DO let them see a story board before reading—it helps to clarify what the client wants. DO tell the actor what type of commercial is wanted: straight sell, conversational, bright, etc. Capable actors are able to read copy in many different ways; in allowing them to read more than once, the agency will find other and varying qualities. DON'T read the inflection for the actor to mimic.

For a camera audition or the actual performance DO let the actor have the completed copy at least two days before shooting. If it is absolutely necessary to change copy, DO gives the actor ample, "quiet" time to absorb it.

There are many DO's and DON'T's on both sides of the fence—the key work is cooperation. The actor is not a product, he is human—and if treated as such can do a better selling job.

#### Frank Milano, voices specialist

From the actor's point of view, the building of a good sound track is often



*"you can talk away a lot of time"*

made easier when the following things happen.

1. The voice characters are broadly set at a preliminary reading session before hitting the studio. With the whole wide world of sound to choose from, you can talk away a lot of time trying to select the right voice during rehearsal.

2. The music is recorded separately. It costs money to keep a room full of talent standing by while the music men "Take it again from the top."

3. The producer is alert to take advantage of the "happy accident" or last-minute brainwave. Example: we were doing a final take on a rhyming Valentine watch commercial. Some-

body had the idea that the copy might sound great if we whispered it. It did.

#### Hugh Downs, television actor

It might seem that the agency could get the best performance from the actor as such by the same methods a good dramatic director gets from a



*"as much work goes into a good commercial"*

player: by making sure he understands the character in the role; by avoiding pressures and fending off distractions by alternating judicious goading with tactful handling and by inspiring to peak effort with leadership.

But the big stumbling block is the many hands the commercial must go through before it appears as a finished product. Many a well-conceived and well-written commercial has been a "bomb" on the air and second-guessing has failed to pin the blame on casting, directing or attitude. As much work goes into a bad commercial as into a good one—often more.

With this complexity a fact of life, the important ingredient in successful tv advertising is follow-through. It is possible for someone from the agency to get to the actor, the last link in that long chain and without ever violating union rules or being gauche give a helping hand to his interpretation. It requires tact of course—actors are sensitive people or they wouldn't be able to act—but by and large they are genuinely grateful for direct knowledge of what the manufacturer of this stuff had in mind with this commercial in the first place (the first place may be a far cry from the message by the time it gets to the actor). Many agencies follow through in this manner and their commercials show it.

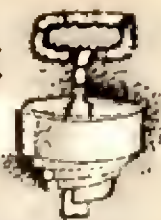
However, if nobody but a show-pressured director who got it fourth-hand cares what he does with the commercial, why should the "endman"? Any performer old enough to know how bread is buttered will not deliberately slough off a commercial, but a simple direct word to him makes a world of difference.

Sir Seven

STRIPPETH

NO. CENTRAL  
WISCONSIN ON

WSAU-TV



66,520\*

REPRESENTED BY

THE MEEKER CO. INC. or HARRY HYETT

\*With only 18 class "C" announcements . . . 66,520 BUTTERNUT COFFEE can strips were sent to WSAU-TV.

Altho ALL North Central Wisconsin was stripped—there's still plenty of COVERAGE:

POPULATION	540,420
TOTAL RETAIL SALES	\$567,064,000
GROSS FARM INCOME	\$207,408,000

SOURCE 1956 SRDS ESTIMATES  
of Consumer Markets

wsau-tv

WAUSAU, WIS.

OWNED AND OPERATED BY  
WISCONSIN VALLEY TELEVISION CORP





No Matter  
How



You  
Measure It  
**WKRG-TV**  
is out in front in  
**MOBILE**

**PULSE** Telepulse (Sept. '56) shows WKRG-TV leading in 275 quarter hours to 171 for Station "X". The night time lead is most one-sided, 117 to 48.

**NIELSEN** The 1956 Nielsen Coverage Service shows WKRG-TV leading in every department . . . covering 33 counties to 26 for Station "X", with 45,000 extra homes in Channel 5's Nielsen Coverage Service area.

**A.R.B.** A. R. B. (Nov. '56) shows Channel 5 pulling even further ahead, leading in morning, afternoon and night . . . and with 10 of top 15 shows in Mobile.



**WKRG-TV**  
Reps:  
**Avery-Knodel**

## Mr. Sponsor

### David Burke : tv must be wholesome

"I think there are few sponsors who have as tight control over their network tv show as we do on *General Electric Theater*," says Dave Burke, manager of institutional programs in General Electric Co.'s public and employee services.

Not only does BBDO, GE's agency, exercise a close control through its production and script supervision, but GE executives themselves review each script for company policy and audience-appeal.

The main purpose of *General Electric Theater* on CBS TV Sundays is public relations advertising. On 3 March, GE introduced its first product commercial into the program, but on the whole, this network show will continue to carry mostly public relations or "corporate" advertising rather than direct product sell.

Because of its close identity with the "corporate entity" of General Electric, the show and not just the commercials, according



"You can't keep tv show control via the long-distance phone," says GE's Burke

to Burke, must reflect the "atmosphere and corporate entity of General Electric."

"We influence the program in terms of format, script and casting," he told SPONSOR. "And our major aim is to relate General Electric, as a big American corporation, to the good of the many—its fulfillment of a social obligation to American society."

In terms of paid advertising, this means that GE looks for circulation with its network tv show and wants a fairly evenly split family audience. GE's research shows that the program's been reaching 38 million viewers weekly this season, at a \$2.50 cost-per-1,000 viewers (Nielsen AA), both figures contributing to Burke's enthusiasm for the show.

"Our tv effort had represented five-sevenths of our total corporate



# Nielsen Coverage Service No. 2 survey shows

. . . that WSB-Radio delivers more audience  
than any other radio station or established  
combination of radio stations in Georgia.

This dominance exists not only in  
WSB-Radio's total coverage area, but also in the  
60-county Atlanta retail trading area,  
in the 27-county Nielsen NSI area, and in the  
4-county Atlanta Metropolitan area.

Ask your Petry man to show you all the facts.

## WSB radio

**The Voice of the South Atlanta**



*"White Columns"  
is the home of  
WSB Radio and WSB-TV*

NBC affiliate. Affiliated with The Atlanta Journal and Constitution

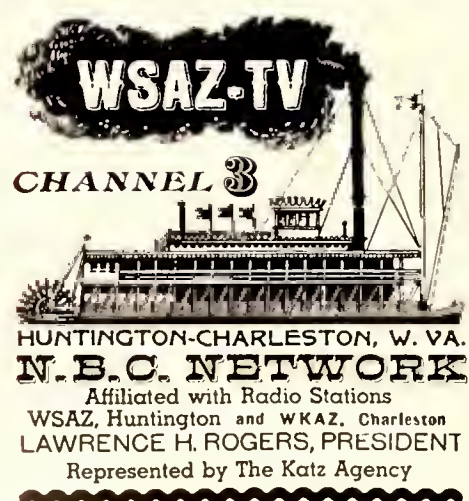


## TAKE A SOUNDING!

As any old riverboat-man will tell you, the best channel runs deep and lets you travel fastest. Same is true today with television throughout this busy Ohio River Valley of ours.

No advertising medium gives you such smooth sailing into over 100 of its high-producing counties as WSAZ-TV . . . no station's influence runs so deep with almost three-quarter million TV families comprising America's 23rd television market.

Today the nation's heaviest concentration of industry crowds the banks of the Ohio — generating within the WSAZ-TV area a buying potential nearly *four billion dollars* deep! You can reach it surely via WSAZ-TV's Channel 3, without fear of shoals, snags or backwaters. You'll travel, too, in company with many of America's most successful advertisers. Any Katz office has the latest soundings for your inspection.



Mr. Sponsor continued . . .

budget. Now that we're planning to give some of our time over to product advertising, tv will represent only one-third of our corporate budget."

The corporate budget Burke's referring to is, of course, distinct and separate from the divisional advertising budgets, but it's as large as that of the largest GE product division. It's Burke's policy to insure the effectiveness of the network tv budget through continuous testing.

"We have Gallup-Robinson to do penetration studies on each of our commercials, and since we don't repeat commercials, this means a lot of testing," he told SPONSOR.

"Recall" figures the Psychological Corp. sends to General Electric are another check; Burke can tell pretty well how each commercial went over. For instance, in November 1956 GE ran a commercial on progress through electricity. Among non-viewers of the *General Electric Theater*, only 21% identified the "progress" slogan correctly. On the other hand, 52.2% of the *GE Theater* viewers knew whose slogan it was.

### Public relations advertising does pave the way for sales

"Occasionally we get a good response from dealers on some of our commercials, but that isn't our objective," says Burke. When we showed on tv how GE tests all its appliances, the dealers were pleased, of course. Inevitably, this corporate advertising does create a good climate for the product selling that the divisions do. Nonetheless, this pre-selling is a by-product, not an objective for our particular advertising."

Burke got into GE advertising management via the firm's business training course which he entered in 1941. After the war, he moved into advertising and sales promotion, into apparatus copy writing and finally into the motion pictures aspect of GE apparatus sales. Since 1954, he's been working in the firm's corporate advertising section, which he now manages.

"You can imagine that we don't want morbid, down-beat stuff on tv, since our commercials stress the progress Americans have made through electricity," he told SPONSOR. "There has to be integration between the script and the message on other scores too. For instance, when we showed a Western which tended to appeal to more men than women, we put in a message on defense."

A stocky man of medium height, Burke looks the part of the business rather than show-businessman. He talks softly and fast, frequently with an eye on the clock to keep from being late on his tight round of agency and network meetings when he's in New York.

"Somehow I seem to breathe easier in Schenectady," he says. "It isn't so much a matter of having more time up there. But when I'm here I'm more aware of the things that have to get done back in the office."

But the tight show control and constant researching of commercials and media buying as well, keeps Burke virtually commuting to New York. "You can't have control on a long-distance phone," he says.

Sometimes, however, he admits that's a temptation. "It would be pretty nice to just sit at home with my wife and the kids, watch the show, pick up the phone and leave it at that."





# **GREATEST TELEVISION COVERAGE IN THE WORLD!**

erased  
s Palmer  
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## **TV GOLF COVERAGE IS CALLED BEST EVER**

"The greatest television coverage in the world." That's what Bob Toski, Chicago, said Monday as he made his first appearance at the Houston Open golf tournament at Memorial Park.

Toski, 1955 of the world's championship tournament at Chicago's Tam O'Shanter, was scheduled to play in the Houston Open but a severe attack of virus kept him in bed at his Shamrock Hilton Hotel.

"I watched Thursday's, Friday's and part of Sunday's rounds on TV and let me tell you that Channel 13 did a tremendous job on coverage of the tournament. I've never seen anything like it, and that includes the National Open," Toski said.

The little links wizard showed up at Memorial Park for the last nine holes and said he hoped to be able to play in the Baton Rouge Open starting Thursday.



Howie Johnson, also was out in 38 and Bone-  
ured in the last 28 but he shot bar-  
one and D-

Reprinted from the Houston Chronicle, Feb. 26, 1957

And it didn't just happen. Weeks before the first pro teed off, KTRK-TV's "pras" were poring over the map you see, planning camera placement, and intraducing a mobile coverage concept to give Falstaff and the viewers an outstanding show. When the last putt dropped, pra and public alike were unanimous in their accolades. Just one more example that KTRK-TV's better planning, better showmanship and greater concern for the best interests of advertiser and public alike add up to Houston's best buy . . . . .

## **KTRK-TV**

THE CHRONICLE STATION, CHANNEL 13,  
P. O. BOX 12,  
HOUSTON 1, TEXAS-ABC BASIC  
HOUSTON CONSOLIDATED  
TELEVISION CO.  
General Manager, Willard E. Walbridge  
Commercial Manager, Bill Bennett  
NATIONAL REPRESENTATIVES:  
GEO. P. HOLLINGBERRY COMPANY,  
500 Fifth Avenue,  
New York 36, New York



Because . . . in Memphis . . . *"There's more to see on Channel 3"* . . .

*First BY A.R.B.!*\*

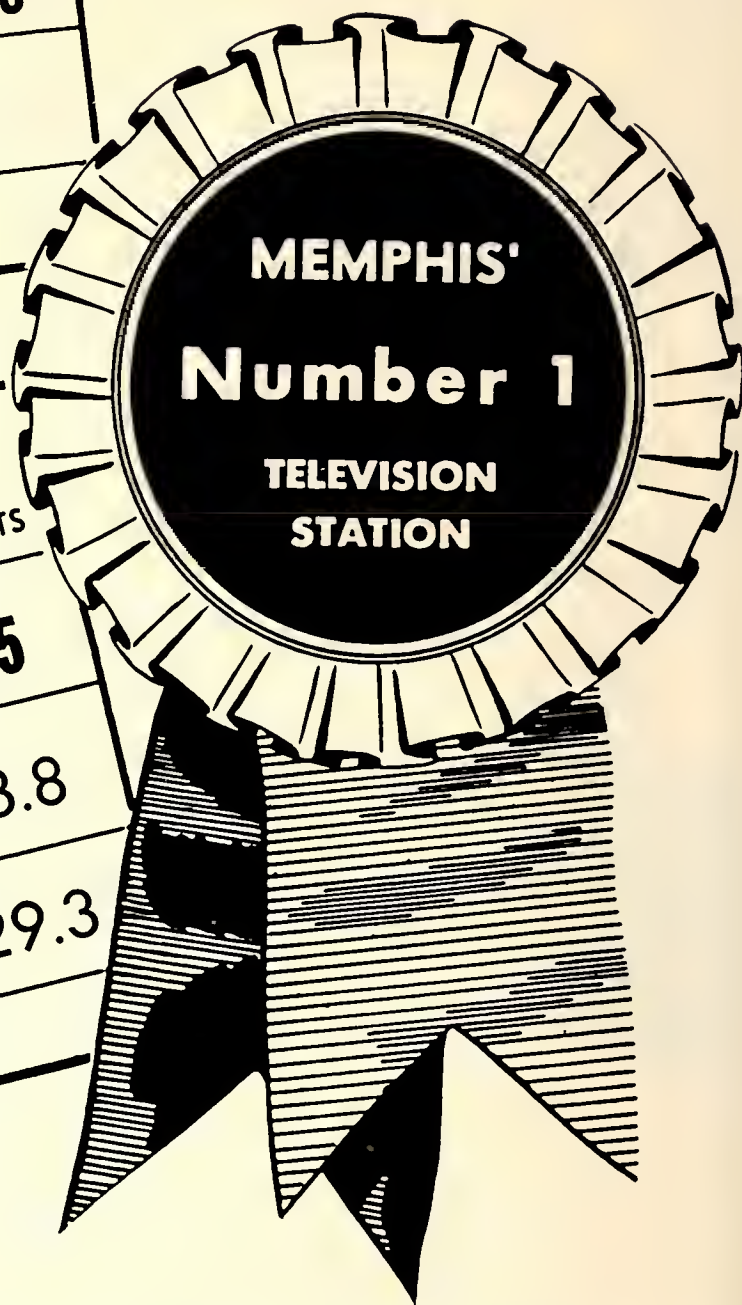
WREC-TV	STATION "B"	STATION "C"
42.8	32.3	28.6

\* A.R.B. Report, November, 1956, Sign-on to Sign-off, Sun. thru Sat.

*First BY PULSE!*\*

STATION	LEADS IN QUARTER HOURS	TOTAL RATING POINTS
WREC-TV	186	4,538.5
STATION "B"	87	3,823.8
STATION "C"	32	2,729.3

\* Pulse, November, 1956, Sign-on to Sign-off, Sun. thru Sat.



Delivering top coverage of the great Memphis and Mid-South Market  
with: 1. Top Shows! 2. Highest Antenna ( 1349 Feet Above  
mean Sea Level )! 3. Full Power!



**WREC-TV**  
**CHANNEL 3 MEMPHIS**

Represented Nationally by The Katz Agency



# NEW AND RENEW

## NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Home Foods, NY American Institute Mens-Boys Wear, Cgo Beltone Hearing Aid, Cgo Carling Brewing, Cleveland	YGR BBDO, Cgo Olson & Bronner, Cgo BGB, NY	CBS 23 NBC 155 NBC 176 ABC	Wendy Warren, W-Th 12 10-12 15 pm, 6 Mar 13 wks Monitor, 'Weather,' 14 partic per wknd 17 Aug 10 wks One Man's Family; 1 partic per pgm, 15 Mar 2 pgms Martin Block; 20 5-min pgms; 15, 16 22 23 Mar 19 20 April; 24, 25 May; 28, 29 June, 19 20 July 30 31 Aug various time periods Breakfast Club; Th 9-10 am; 1 seg 14 Feb A Godfrey Time; Th 10:30-10:45 am; every 4th F 11 15 11:30 am; 7 Mar; 52 wks Breakfast Club; M-F 9:15-9:20 am, W 9 55 10 am 1 Mar Amos 'n' Andy; 5-min segments; 3 March; 4 wks Herman Hickman Sports; M-W-F 7-7:05 pm 18 Mar to 13 Dec (with hiatus); 26 wks Woman In My House (139 stns); Pepper Young's Family 159 stns; Hilltop House (146 stns), total of 30 partic, 12 Mar Sports Flashes with Frank Frisch; 6 5-min pgms per wknd (Sat: 12:05-12:10 pm, 5:05-5:10 pm, 9:05-9:10 pm, Sun 1:05-1:10 pm, 5:05-5:10 pm; 9:05-9:10 pm), 13 Apr through baseball season (approx 26 wks) News of World; M-F 7:30-7:45 pm; 11 Mar; 26 wks Monitor; 40 partic per wknd; 9 Mar; 2 wks Monitor, 'Bob & Ray,' 10 partic per wknd; 15 Mar, 13 wks Monitor, 'Fashion Newscasts,' 10 5-min pgms per wknd 6 July; 7 wks
Carter Products, NY General Foods, White Plains	SSCGB, NY YGR, NY	ABC CBS 201	
La Choy Food Products, Chi Minn Mining & Mfg, St Paul North Amer Philips, NY	FCGB, Chi BBDO, Minneapolis C J LaRoche, NY	ABC CBS 201 CBS 201	
Park & Tilford 'Tintex,' NY	Emil Mogul, NY	NBC	
Quaker State Oil, Oil City, Pa	KGE, NY	MBS	
R. J. Reynolds, Winston-Salem, NC Shick Inc, Lancaster, Pa Waterman Pen, Seymour, Conn Waverly Fabrics Div, F Schumacher, NY	Esty, NY Warwick & Legler, NY F D Richards, NY Ehrlich, Neuwirth & Sobo, NY	NBC 178 NBC 155 NBC 155 NBC 155	

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Matt Boylan Mrs. Edward H. Butler William Carlisle Harry I. Clarkson John Curtis Edmond L. Feeley Joseph K. Fletcher Sam Gifford John T. Griffin Ralph Hansen Walter C. Johnson Arnold Kaufman	J. H. McGillvra, NY, sls exec Buffalo (NY) Evening News, pres NARTB, Wash, DC, field representative WMAL-TV, Wash, DC, director WABD (tv), NY, sls rep KCOY, Santa Barbara, sls mgr WCAU-TV, Phil, sr acct exec WHAS, Louisville, pgm dir KTVX (tv), Tulsa, pres WHAS-TV, Louisville, pgm dir WTIC, Hartford, sec, dir & asst gen mgr RKO Teleradio Pictures, exec aide to pres & bd chmn T. F. O'Neil KTVX (tv), Tulsa, vp Free lance art director WIP, Phil, sls acct exec WKY-TV, Oklahoma City, chief engineer KBIF, Fresno, mgr ABC-TV, NY, acct exec WTIC, Hartford, dir pub rel WTIC, Hartford, pgm mgr WPAT, Paterson, NJ, sls staff D-F-S, NY, timebuyer WJBK-TV, Detroit, promotion-merchandising mgr WIP, Phil, dir spec events KTVX (tv), Tulsa, mng dir WIP, Phil, dir promotion-pub rel NBC Radio, NY, soot sls staff WIP, Phil, com mgr WMGM, NY, director WHAS, Louisville, sports dir	Bolling Co, NY, sls staff Same, plus vp WBEN-AM-FM-TV Same, mgr station relations Same, program director WABC-TV, NY, dir sls dev & research KEYT (tv), Santa Barbara, northern sls mgr Peters, Griffin, Woodward, NY, tv acct exec WHAS-TV, Louisville, pgm dir Same, chmn bd KYW-TV, Cleveland, pgm chief creative art dir Same, vp & gen mgr  Same, vp Same, pres Robert Lawrence Prod, NY Same, dir sls promotion WKY Tv System, dir tech opns KFRE-AM-TV, Fresno, ntl sls staff ABC-TV, Detroit, sls mgr Same, vp Same, vp George P. Hollingbery, NY, tv sls staff Sports Pgms Inc, NY, adm asst Same, sls staff Same, plus dir pub rel Same, plus exec vp Gilbert H. Spector Public Relations, Phil, owner George P. Hollingbery, NY, tv sls staff Same, plus member bd dir Same, vp Same, pgm dir
James C. Leake Stanley Mills Haggart Mitchell Krauss H. J. Lovell Dave Maxwell William P. Mullen Barnard L. Mullins Leonard J. Patricelli Philip Richtscheidt Chet Simmons Willard S. Smith Sam Serota Mike Shapiro Gilbert H. Spector Robert G. Spielmann Clyde R. Spitzner Arthur M. Tolehin George Walsh		

## ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Fred Barrett Woodrow Benoit Dennis Beaumont Len Carey Richard F. Casey R. B. Collett J. R. Conroy Frederick J. Dixon Harry C. Doolittle Marshall Edinger James D. Evans Lucien Feldon	BBDO, NY, vp in charge of media YGR, NY, radio-tv dept Cormack-Imse, Milwaukee, acct exec BBDO, NY, acct supervisor National Analysts, NY, sr research exec YGR, Toronto, vp-mgr Grant Adv, Detroit, pub rel Tuller & Smith & Ross, NY, copy dept Ted Bates, NY, copy gp supervisor Grant, Schwenck & Baker, Cgo, media dir & acct exec Lynn Baker, NY, acct exec Republic Pic Intl, gen mgr for British West Indies in charge of sls, adv & pub rel Western Adv, LA, media dir WIP, Phil, sls staff	Same, plus member bd dir JWT, NY, gp head in radio-tv dept Ruthrauff & Ryan, Cgo, acct exec Same, plus member bd dir BGB, NY, research dept project director Lever Bros, Toronto, marketing div advertising advisor Same, plus vp & dir Wm Esty, NY, asst acct exec Same, vp & creative supervisor Same, vp Same, vp & exec supervisor media dept
Norine Freeman Sidney Cathrid		Robert Otto, NY, acct exec Same, plus dir of publicity N. W. Ayer, NY, radio-tv dept acct supervisor & producer director
Trevor C. Goodman H. Milton Gurwitz R. D. Hager Frederick R. Hansen A. Miles Hughey	YGR, Montreal, acct supervisor Ruppert Brewery, NY, dir sls promotion Piedmont Airlines, Winston-Salem, NC, vp & asst to pres Russel M. Seeds, Cgo, media buyer North Carolina Assn Plumbing & Heating Contractors, Raleigh, exec sec & bus mgr Fred Wittner Adv, NY, mgr of media & research Grant Adv., NY, acct rel Lynn Baker, NY, acct supervisor KGE, NY, coord bus devlo Broadcast Time Sales, LA, sls dept	YGR, Toronto, vp & mgr Emil Mogul, NY, acct supervisor Agey Adv, Miami, vp Aubrey, Finlay, Marley & Hodgson, Cgo, media & research dir
Melvin Jacobson Tom Johnston Harry C. Keibel Donald J. Maggini William McCahill		Walter J. Klein Adv, Raleigh, mgr of Raleigh office John Mather, Lupton, NY, media dir Same, plus vp & dir Same, vp Same, plus assoc supervisor regional offices Bernard B. Schnitzer, LA, vp & mgr

## SPOT BUYS

### TV BUYS

**TREND OF THE WEEK:** Many advertisers are leaning toward short-term advertising campaigns with heavy saturation. They feel that they can get more for their money by concentrating their advertising on a short period of time, rather than spreading it thin throughout the year. Reasoning is that many impressions at one time are necessary to create desire and induce purchasing action; low-frequency advertising, even when long-range, is not seen by enough people and lacks impact. Note below the Ward Baking Co.'s campaign for its bread and cakes.

**Ward Baking Co.,** New York, is buying time in the 20 cities where its plants are located. Five week campaign begins 24 April to promote its Tip Top bread and cakes. Average number of announcements per week in each market is 30. Most will be placed during daytime hours on Wednesday, Thursday and Friday. Announcements will be of different lengths and be on films and slides. Buying has not been completed. Buyer: Mario Kircher. Agency: J. Walter Thompson, New York.

### RADIO BUYS

**TREND OF THE WEEK:** Advertisers introducing new feature in their products and/or products are adding live tags to their e.t.'s to identify dealers. Thus, good will is created with the dealers, the advertising has local identification, and the listener knows immediately where he can purchase the product. Note below Casco Product Corp.'s announcements for its new Magic Brain electric iron.

**Casco Products Corp.,** Bridgeport, Conn., is going into the top 15 markets to promote its Magic Brain iron. The campaign will begin in late March and run for 13 weeks. Minute e.t.'s with a live tag for dealer identification will be used. Advertising will sell the exclusive features of the iron: it automatically selects the right degree of steam and correct degree of heat with every kind of fabric. Buying is not completed. Buyer: Mary Franklin. Agency: Peck Advertising Agency, Inc., New York.

**Shulton, Inc.,** New York, is entering 27 markets nationally to place advertising for its eight products. Announcements will rotate, with heavy concentration on its after-shave stick, deodorant, pre-electric shave lotion, and shampoo and hair tonic. The 13 week schedule begins 15 April; this is the second half of the campaign which began last fall. Average number of announcements in each market is five. Minute e.t.'s will be placed during early morning hours and late afternoons to reach a male audience; will be scattered Monday through Friday. Buying has not begun. Buyer: Joe Knapp. Agency: Wesley Associates, New York.


**Harold G. Ritchie Co., Inc.,** Clifton, New Jersey, is using radio to promote its Eno Sparkling Antacid in a San Francisco marketing

# Which





# What's CUTEST?



**CERTAINLY**, you know what you're doing! But who are you to say that this baby, that gal, will rule the raves *straight across the country?* Why not pretest your talent . . . put it on film . . . show it to audiences—of all types, all locales. Then you'll know in advance. What's more you enjoy the advantage of easier programming, deeper coverage . . . when you **USE EASTMAN FILM.**

For complete information write to:  
Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N.Y.

**Do it IN COLOR . . .**  
**You'll be glad you did!**



**East Coast Division**  
342 Madison Avenue  
New York 17, N. Y.

**West Coast Division**  
6706 Santa Monica Blvd.  
Hollywood 38, California

**Midwest Division**  
130 East Randolph Drive  
Chicago 1, Illinois

**or W. J. GERMAN, INC.**

Agents for the sale and distribution of Eastman Professional  
Motion Picture Films, Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

# KOIN-TV

"High man  
on the  
Totem Pole"

in the  
**4-STATION**  
Portland, Oregon  
Market



## CHECK THE RATINGS

- 49.3% Share-of-Audience in Metropolitan Portland.
- 13 of Top 15 Weekly Shows.
- 8 out of Top 10 Multiweekly.

Source: January 1957 Portland ARB



test. Product was recently introduced to the area. Average number of announcements per week in this city is 18-24. Minute e.t.'s will be placed during daytime hours with a women's audience in mind. Schedule begins sometime this month. Buying has been completed. Buyer: Midge Crone. Agency: Atherton & Currier, Inc., New York.

## RADIO & TV BUYS

**TREND OF THE WEEK:** Advertisers are using unusual saturation techniques. To reach as wide an unduplicated audience as possible, they are advertising in some major markets on all stations. Note below Robert Hall Clothes' campaign: all seven tv channels and all 11 metropolitan and suburban radio stations in New York; five channels and 14 metropolitan and suburban radio stations in Los Angeles.

**Sutton Cosmetics, Inc.,** New York, is buying minutes in both radio and tv for its stick deoderant. In radio, the campaign will begin 1 April in six markets; similarly for tv in Washington, D.C. Average number of announcements per week each market is 15-20. In July, the radio schedule will be repeated with five additional markets for 13 weeks; in television, St. Louis will be added for the same period. Because the advertiser wants to reach the working girl as well as the housewife, announcements will be spread throughout the day from 7 a.m. to 7 p.m. E.t.'s will be used in radio, film in tv. Buying has not begun. Buyer: Diane Neugarten. Agency: Lawrence C. Gumbinner.

**The Nestle Co., Inc.,** White Plains, is buying radio and tv in California, Oregon, Washington, Arizona, Nevada and Hawaii for its Decaf. This is Decaf's West Coast debut. Campaign will continue through the end of the year. Intensive radio schedule will vary from 50 announcements per week in Portland to 250 in Los Angeles. About two-thirds will be e.t.'s, the rest live. Tv commercials will be on film and coverage will include participations each week in a series of established high-rated programs. Buying is completed. Agency: Dancer-Fitzgerald-Sample, New York. Buyer: George Walker.

**Robert Hall Clothes, Inc.,** New York, is buying time on over 300 radio and tv stations in 130 cities. Approximately 10,000 radio and 13,000 tv announcements per week will carry the advertiser's announcements. Plan is to reach 80% of the radio and tv homes in the country on a saturation basis. The schedule consists of all one-minute commercials; both live and e.t.'s for radio and film for television. Along with this regular campaign Robert Hall will open 16 new stores nationally. Extra heavy promotion over and above their regular spring campaign is planned for these stores. Saturation plan for New York: all seven tv channels will be used, plus 11 Metropolitan and suburban radio stations; in and around Los Angeles, five channels and 14 metropolitan and suburban radio stations will be used. Buying has been completed. Buyer: Jim Hackett. Agency: Frank B. Sawdon, Inc., New York.



# WHO'S ON TOP?



**Why, NTA, of course...**

**with typical ratings on  
feature films like this:**

*In Chicago...*

**31.6 Rating**

**88.5% Share**

**(ARB)**

With the two bruisers shown above, you can't always tell which one's on top, but in contests that aren't fixed, such as television, there's less confusion.

For example: NTA's fabulous feature films, which consistently outrote competition almost everywhere. The figures etched upstairs resulted when "Since You Went Away" was shown on Chicago's WGN-TV, where it was the city's top-rated feature film in December, almost

doubling the rating of the next best rated feature film.

That's typical of the ratings pinned to the mat by NTA's feature films from here to Catalina. Why not...when they derive from not one but a whole slew of distinguished producers, such as 20th Century-Fox, to name-drop just a little.

So who's on top in the rating story? Why NTA and its buyer-stations, of course! A coil, wire or letter can't hurt.



**It Figures!**

*NATIONAL TELEFILM ASSOCIATES, INC.*

60 W. 55th STREET • NEW YORK 19, N. Y. • PHONE: PLAZA 7-2100



**"ROANOKE—  
Bigger than  
RICHMOND?"**



**"YES, BIGGER...  
BIGGER than  
Richmond by  
12,800\*  
Television  
Families!"**



\*Television Magazine,  
March, 1957

Note—Use the count YOU favor,  
but it's generally agreed that the  
ROANOKE TELEVISION market is  
sizeably ahead of the RICHMOND  
TELEVISION market.

Check YOUR set count . . .  
then BUY Roanoke!

Call, your nearest Peters,  
Griffin, Woodward "Colonel",  
— or WDBJ • Television!



## News and Idea **WRAP-UP**

### ADVERTISERS

Robert Hall's spring push will use over 10,000 radio and 1,300 tv announcements per week.

The campaign will cover over 300 radio and tv stations in 130 cities.

Extra heavy promotion above and beyond the regular seasonal promotion is set for 15 cities where 16 new stores are being opened this month.

Outstanding saturation campaigns are planned for New York and Los Angeles. In New York, all seven tv stations will be used, along with 11 radio stations. In Los Angeles the box score is five tv stations and 14 radio stations.

Noxzema and Mennen this week announced contest promotions in connection with their tv sponsorships.

The details of each contest:

Noxzema: Purpose is to launch a new package design and streamlined cosmetic jar. Accent on beauty usage of the product. Tied in with the *Perry Como Show*, NBC TV.

Mennen: Called Good Health and Good Grooming the consumer contest, with a piggy-back retailer contest, serves as opening shot of summer promotion. Tied in with *Wednesday Night*

*Fights*, ABC TV, and *Robert Montgomery Presents*, NBC TV.

A permanent exhibit hall and a trade show combined in one package is now available to the advertising industry.

The Advertising Center, established in New York this week, offers exhibit space, a full-scale publicity program, conference room for meetings, plus many other sales promotion features.

Larry Schwartz is president of the new center and Henry G. Burger is executive director.

RCA Whirlpool starts its first concentrated consumer ad program for its home appliances 25 March. The full line will be displayed on four NBC TV color shows, *Producer's Showcase*, *Color Carnival*, *Perry Como Show* and *Matinee Theatre*. . . . Westinghouse is now seriously eyeing the hi-fi market. R. H. G. Mathews has been appointed manager of the newly formed high-fidelity, radio-phonograph department of the tv-radio division.

Dove becomes first Lever Bros. product to have exclusive representation on television when it takes over alternate-week sponsorship of CBS TV's *Private Secretary*, beginning 2 April. . . .



KVOO & KVOO-TV, Tulsa, progress picture of new broadcasting plant. Unique tower will stand 172½ ft. when completed, serving as microwave receiver for remotes.



STORZ MANAGEMENT MEET in Texas (L to R) Todd Storz, Dale Moudy, Jack Sandler, G. W. Armstrong, Steve Labunski, Virgil Sharpe, Bill Stewart, Fred Berthelson.



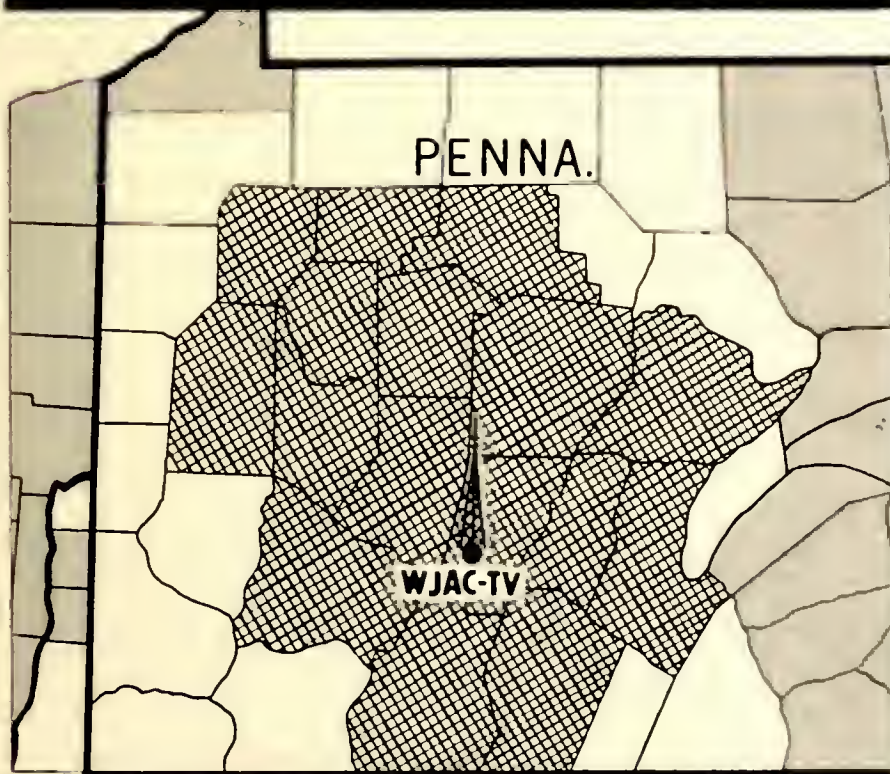
You could call it  
*"CLOBBERING THE  
 COMPETITION"*



BOX SCORE	
JOHNSTOWN-ALTOONA TV MARKET	
<b>WJAC-TV</b>	leads in 105 periods
Station "B"	leads in 7 periods
TOP 25 NIGHT-TIME SHOWS	
<b>WJAC-TV</b>	has 24
Station "B"	has 1
ARB Study	November, 1956

**WJAC-TV**  
**WJAC-TV**

overwhelmingly dominates its home territory...

**and in 20 counties of its 41 county coverage  
 WJAC-TV serves 80 to 100% of TV homes**



 80 to 100%
  20 to 80%

*Get all the facts from your KATZ man!*

Here is Pennsylvania's 3rd TV Market with over a million TV homes . . . and WJAC-TV is the key to this rich and responsive area. On its own "home grounds" WJAC-TV is far out front . . . and, at the same time, over this wide 41-county area, more than half a million viewer homes follow WJAC-TV three or more days a week. It's the efficient, effective, economical way to cover Southwestern Pennsylvania.





**"Did you say  
11 consecutive  
months?"**



**YES, MR. MEDIA BUYER,  
KVLC, Little Rock**

**is undisputed TOPS in  
ELEVEN CONSECUTIVE  
MONTHLY HOOPER  
RATINGS! And leading in  
145 out of 200 quarter-hours  
according to PULSE Metro-  
politan Report!\***

\*MONDAY THROUGH FRIDAY  
SIGN-ON TO SIGN-OFF



**ARKANSAS'  
ONLY MEMBER  
AIMS GROUP**



**Get the KVLC SUCCESS STORY today!**

**New York: Richard O'Connell, Inc.  
Dallas: Clarke Brown Company  
Chicago: Radio-TV Rep., Inc.  
Los Angeles: Tracy Moore and Asso.**

**Brand Names Week** will be observed 28 April through 4 May this year.

**Focus on Personalities:** Park & Tilford has named Jack H. Mohr to head up the Toiletries and Dyestuffs division. Mohr is the former head of Lenthieric. At the same time Fred Q. Swackhamer and Wiley F. Patton, both previously served with Lenthieric, were appointed to the positions of advertising-promotion manager and associate sales manager respectively. . . . **Reddi-Wip** has realigned its sales and marketing staff in preparation for stepped-up sales and advertising program. T. C. Thompson, former marketing director, has been appointed vice president of sales and administration.

Arthur White comes from N. W. Ayer to the marketing directorship and Bernard Alchon is new merchandising director: he was previously sales manager of Py-O-My. . . . **Bruce Underwood**, v.p. advertising for Gruen, has resigned to start his own marketing consultation firm.

## AGENCIES

**BBDO** is distributing a new fact-book reviewing "advertising's three 'M's':

- **Market:** Statistical breakdowns on changes in population, income, consumer credit, wages, social security, education and advertising expenditures.

- **Marketing:** Changes in production methods, competition, consumer buying and social trends.

- **Media:** Dollars and volume data of tv, radio, magazines, newspapers, outdoor, car cards, business papers, etc. since 1946.

**New agency appointments:** Brooke, Smith, French & Dorrance for General Electric's silicone products department . . . Allen & Reynolds for American Pop Corn Co. (Jolly Time).

**Reorganization and expansion at Ruthrauff & Ryan is in high gear.**

Management of the Chicago office will be taken over by H. B. Groseth as executive v.p. in charge. A committee, consisting of Groseth, R. W. Metzger and W. D. Watson, has been carrying out this responsibility for the past nine months. Metzger will now become chairman of the executive committee succeeding F. B. Ryan, Jr. who is retiring. (Ryan will continue to serve as a consultant and a member of the board of directors.) Watson will now

function as v.p. supervising client services.

In New York, Robert W. Watson has been elected chairman of the board at R&R succeeding Paul E. Watson who has retired.

In Seattle, the F. G. Mullins Co. (newly formed agency) will take over as correspondent agency for R&R. The Mullins organization will take charge of R&R's present Seattle clients and will service national accounts in that area.

**They became v.p.'s this past week:**

Delbert J. Cook, Ruthrauff & Ryan; Spafford Link, Ruthrauff & Ryan; James P. Shelley, McCann-Erickson; Roy Danish, Marschalk & Pratt; Edward H. Calhoun, Cunningham & Walsh; Jack E. Rice, Jr., Cunningham & Walsh; Lee A. Terrill, Campbell-Mithun (as administrative v.p.).

. . . Leo Burnett for Allstate Insurance Co.

**Dr. Donald R. Longman** joins J. Walter Thompson as research director on 1 April. . . . **Service on Planters**

**Peanuts account** has been shifted to the New York office of Don Kemper Co. Planters recently co-sponsored NBC TV's *Eddie Fisher Show*. . . .

**Ruthrauff & Ryan** reports that several new accounts (identity to be kept secret for several months yet) will increase Los Angeles billings to over \$5 million before the end of the year. This increased business also signals the physical merging of M. B. Scott Co. and R&R in Los Angeles.

## NETWORKS

**Here's the box score of nighttime sponsored shows which have gone off since 1 October:**

ABC TV—1

CBS TV—8

NBC TV—8

Breakdown by types shows quiz-panel shows leading the list with six casualties.

**Fall tv programing notes:** At ABC TV the sponsorship line-up on *Disneyland* will include: General Foods, General Mills and Derby Foods. (Derby is cutting back but not going off the show.) American Motors and American Dairy will not be on the sponsor roster. . . . At CBS TV *The Twentieth Century* will be the new series taking the place of *Air Power-You Are There*



# WE'RE PROUD OF OUR "STEREOSCOPIC LOOK"!

**A. R. B.**  
NOVEMBER 1956

**57.1%**

**55.5%**

**56.9%**

**PULSE**  
OCTOBER 1956

**61%**

**54%**

**55.3%**

**MORNINGS** MON. THRU FRI.

**AFTERNOONS** MON. THRU FRI.

**EVENINGS** SUN. THRU SAT.

**Mornings 59.2\***  
**Afternoons 54.8\***  
**Evenings 56.1\***

Looking through our "stereoscope" is like  
looking through rose-colored glasses,—  
because it always tells the same old  
sweet story of Channel 10 supremacy!

\* Combined ARB and PULSE  
Share of Audience

OPERATED SHARE TIME BY WHEC-TV — WVET-TV

**ROCHESTER, N. Y.**

**IT ALL ADDS  
UP TO...**

**10**



NATIONAL REPRESENTATIVES  
EVERETT - McKINNEY • THE BOLLING CO., INC.



in the Sunday 6:30-7 p.m. slot. Prudential will continue to sponsor. DuPont, which is dropping its *DuPont Cavalcade Theatre* on ABC TV, will sponsor 10 90-minute specials on CBS TV next fall. The shows will be irregularly scheduled and will be live. . . . At NBC TV Pet Milk is expected to pull out as alternate sponsor of the *George Gobel Show* and status of the comedy series is in doubt. NBC TV has again signed the NCAA football games for the 1957 season.

**Current programing changes on network tv:** ABC TV has bought 26 RKO feature films and will schedule the package on Sundays 7:30-9 p.m. starting 7 April. This moves *Amateur Hour* to the 9-10 p.m. period. Some of the RKO titles are "Abe Lincoln in Illinois," "Bringing Up Baby," "Gunga Din," "Top Hat," etc. . . . NBC TV has scheduled *Masquerade Party* to fill the spot left vacant by the *Hiram Holiday Show* on Wednesday nights. The panel show goes in unsponsored.

*Dragnet*, one of the last series to make a big splash in radio (*Dragnet* bowed 3 June 1949), went off NBC

Radio this week. The Jack Webb series had until recently been sponsored on a participating basis, with Anahist the lone participant for the final show.

**ABC's appointment activity:** J. English Smith as manager of tv network programs, New York, and Sandy Cummings as manager of tv network programs, western division. These appointments reflect increased network programing activity. William P. Mullen has been promoted to the position of sales manager for ABC TV's Detroit division. The Detroit sales division is a new arm for the network's tv sales organization.

NBC TV's *Club 60* now in its fourth week has picked up a total of 47 stations. . . . National Association for Better Radio & TV program-of-the-year honors went to CBS TV's *Our Mr. Sun*. (Bell Telephone special program), and to NBC Radio's *Biographies In Sound*. . . . Everett F. (Tommy) Tomlinson has been made general manager of Wayne Steffner Productions. Tomlinson will be in charge of all Steffner tv-radio properties in Hollywood, including *You Asked For It* (ABC TV).

## TV STATIONS

David Partridge, president of the Broadcasters' Promotion Association and advertising-sales promotion manager of Westinghouse Broadcasting Co., in a speech before the Ohio Association of Radio and Television Broadcasters attacked advertiser-agency promotion contests as:

"A not-too-subtle attempt to unduly influence a promotion manager to exert a little more effort, spend a little more of his precious budget."

Partridge said he's not opposed to contests "when they are directed toward the accomplishment of proper objectives." But he said he was against "contests which pit station against station, to put forth extra effort in behalf of one advertiser at the expense of other advertisers."

He suggested that promotion managers urge agencies to "devote their time, skills and expenditures on providing sound, creative ideas and legitimate aids to promote advertiser's programs and campaigns." (See SPONSOR-SCOPE for agency reaction.)

**Tv applications:** Between 4 March and 9 March one construction permit was granted and one application for a new station was filed.

Application was made by TV-Rome, Inc., Rome, Ga., for Channel 9, Rome. 12 kw visual with tower 320 feet above average terrain. plant \$142,870, yearly operating costs \$89,000.

Construction permit went to Crosley Broadcasting Corp. for Channel 13, Indianapolis, permit allows 136 kw visual.

The FCC has also ruled that Loyola U. can start construction immediately on Channel 4, New Orleans.

G.E. has re-assigned its broadcasting stations operations division to the apparatus sales division. J. Milton Lang is now general manager of the broadcasting stations operations and president of the Maqua Co. (printing subsidiary). . . . Sam Cook Digges, general manager of WCBS-TV, New York, in a speech before the BMI TV Clinic last week urged tv broadcasters to do a better job of "selling" their public service programing efforts to the public, press and government. KTBC-TV, Austin, Tex., will put its new tower into operation on 1 April. Tower stands 1,137 feet above ground. . . . Ralph Davison, Jr., is the new

Who Said the Lion's  
Share of Lehigh Valley  
Pennsylvania is a  
"ONE STATION" DEAL?

THE **WHOL** STORY  
of this important industrial  
Allentown - Bethlehem market  
is yours for the asking from your  
Paul Raymer Representative or direct  
from . . .

**WHOL**



top of the dial  
Allentown, Pa.

The "VIC" DIEHM RADIO GROUP

(The Best of Buys In Radio Represented by Paul H. Raymer Company)

**WHOL • WAZL • WHLM • WIDE • WVDA**

Allentown, Pa.

Hazleton, Pa.  
NBC-MBS

Bloomsburg, Pa.

Biddeford-Saco, Me.  
MBS-Yankee

Boston, Mass. ABC





# WBAY - CH. 2 GREEN BAY



GIVES PERSONAL SERVICE TO  
the Land of Milk & <sup>M</sup>Honey\*!



\*WHERE A MILLION PEOPLE ENJOY LIFE....(1) IN SMALL CITIES, (2) ON  
BIG FARMS. A SERVICE AREA, ACCORDING TO NIELSON, OF 59 COUNTIES.

sales manager at KTVR, Denver. . . . George Greaves will take over the post of station manager KBET-TV, Sacramento. . . . Ampex has appointed Paul O. Frinke director of video service engineering. Frinke will be in charge of training engineering representatives from tv stations who are buying the new Ampex videotape recorders.

## RADIO STATIONS

Here's a unique merchandising plan for food and drug advertisers from KIMN, Denver.

The station is maintaining a background music system in 24 Miller's Super Markets in its area. Music is fed to each market over telephone company broadcast lines. Then every 10 minutes a commercial for a KIMN sponsor injected. These in-store announcements are given by the station at no additional cost.

The station reports the storecasts as "a most successful sales tool." All participations were sold out after the first month of operation. KIMN also says that it has been able to get top national advertisers who had previously

been interested in only tv and newspapers and national business had tripled in the first month.

**Promotion idea from WBT**, Charlotte, N. C.: the station has made a deal with Don Allen Chevrolet agency to tag radios on each car sold with this message: "Congratulations on your purchase. We know you will enjoy your car radio by staying tuned to 1110 for the finest in radio on WBT."

**WCLJ**, Corning, N. Y., is sending a copy of the Tenth Anniversary issue of the "WCLJ Transmitter" to 5,000 advertisers, agencies, etc., in all parts of the country. The station originally went on the air with the call letters, WKNP-FM. It started with a five-man staff and operated six hours a day. It is now full-time and both AM and FM. **WLEU**, Erie, has a new manager, Gene Kline. Kline was formerly sales manager for WMCK, McKeesport, Penna. . . . **Bill W. Fillingham** has been promoted to general manager at WNAV, Annapolis, Md.

## FILM

The audience appeal of cartoons to moppets is nailed down forcefully by recent ARB ratings of AAP's *Popeye*.

The average percentage rating (unweighted) in 21 markets came to 16.2. They ranged from a high of 25.2 to a low of 10.6. Ratings are those most recently available and include November, December and January. Most of the ratings were garnered in late afternoon periods. Competition included \$64,000 *Question* and *Mickey Mouse Club*.

In one market (Boston), a weekday strip of *Popeye* reached an unduplicated cume audience of 46.9. In Miami and San Diego, shares of audience were about 50%.

NTA's multi-faceted activities are set to be spurred by further financing efforts.

Stockholders will be asked at a special meeting on 1 April to approve (1) an increase in authorized common stock from one to two million shares and (2) conversion rights on any notes or debentures that may be issued up to \$8 million.

The proxy statement to stockholders

said most of the proceeds from sale of debentures would be used to retire certain short-term debts and meet commitments connected with the purchase of feature films.

**Official Films** is making a determined push to deliver its *American Legend* series to stations partially presold.

Official's salesmen are contacting national advertisers with the idea of selling them the middle commercial plus opening and closing billboard in markets of their choice.

This sales plan is not a trade. Official does the groundwork but the sale and clearance is actually made with the station.

**ABC Film's Douglas Fairbanks, Jr. Presents** is very popular with the ladies. Telepulse audience composition reports from April through November 1956 show the number of women per 100 homes watching the show ranges from 92 to 96. . . . **Screen Gems** sale of 50 Columbia features to WABC-TV, New York, portends fiercer movie competition in the nation's No. 1 tv market. . . . **WTOP-TV**, Washington has bought 196 first-run features out of the Twentieth Century-Fox and United Artists packages.

NTA's new sponsored movie series on its film network will feature Debra Paget and Jeff Hunter as hostess and host. . . . **Dynamic Films'** vice president Lee Bobker said in recent speech to the N. Y. Film Council that the growing importance of New York in the film industry has made it incumbent on film producers in that market to finance their own product rather than wait for outside money.

# K P R S

is the KEY to  
Kansas City's 127,600  
Negro Market

The ONLY station in the rich Kansas City Metropolitan area beamed exclusively to the Negro Market...

# K P R S

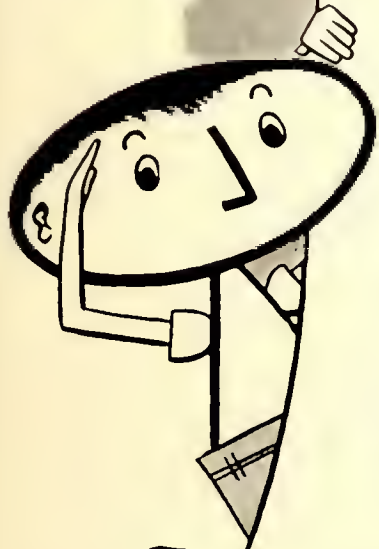
1000 W. — 1590 KC.

Kansas City, Missouri

Represented nationally by  
John E. Pearson Co.

*More* People are  
Looking **MORE**  
at **WABT**  
BIRMINGHAM  
*Alabama's Best* in Television  
BLAIR-TV





American Meat Institute  
 American Oil Company  
 American Tobacco Co.  
 Brock-Hall Dairy Co.  
 Bruns, Nordeman and Co.  
 Budweiser Beer  
 Castro Convertibles  
 Calo Dog Food  
 Cerribelli Co.  
 Chesebrough-Pond's, Inc.  
 Chrysler Corp.—Chrysler Div  
 Continental Baking Co.  
 Curtis Circulation  
 Diamond Crystal Salt  
 Dolcin Corporation  
 Drackett Company  
 Dromedary Dates  
 Duffy-Mott Company  
 Eveready Batteries  
 Ex-Lax, Inc.  
 Ford Dealers Association  
 General Foods Corp.  
 General Motors Corp.  
 Good Humor  
 Grand Union Stores  
 Gulf Oil Corporation  
 Robert Hall Clothes  
 H. B. Cough Drops  
 H. P. Hood & Sons, Inc.  
 Household Finance Corp.  
 Jack & Jill Cat Food  
 Keebler Biscuit Company  
 Lever Brothers  
 Time, Inc.  
 Liggett & Myers  
 Lincoln-Mercury Corp.  
 Martinson's Coffee  
 Maryland Pharmaceutical  
 Miles Shoes  
 Monarch Wine  
 Montebello Liquors  
 Narragansett Brewing Co  
 National Biscuit Company  
 National Cranberry Assoc  
 The Nestle Company  
 North American Dye Corp.  
 Perkins Products Company  
 Pillsbury Pie Crust  
 B. Pio, Incorporated  
 Plough, Incorporated  
 Readers Digest  
 R. J. Reynolds Company  
 O. M. Scott & Sons, Inc.  
 Shell Oil Company  
 Sunkist Growers  
 Tetley Tea Company  
 Texas Company  
 Welch Grape Juice  
 Welch Tomato Juice  
 White Rose Tea  
 J. B. Williams Co.

Partial list of WAVZ advertisers .

# "You're in Good Company on WAVZ"

WAVZ's success spells success for many of its national advertisers. That's why so many use New Haven's Number One\* Station.

\*October 1956 pulse

WAVZ dominates every quarter hour.

Representatives: National: Hollingbery Co.  
 New England: Kettell-Carter



152 TEMPLE STREET, NEW HAVEN, CONN.

Daniel W. Kops, Executive Vice President and General Manager • Richard J. Monahan, Vice President and Commercial Manager

# BMI

## "Milestones" for April

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene. April's release features five complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

- "APRIL FOOL'S DAY"  
April 1, 1957
- "STRICTLY ABOUT THE BIRDS"  
(Bird Day)  
April 13, 1957
- "EASTER IS FOR ALL OF US"  
(Easter Sunday)  
April 21, 1957
- "TEXAS WINS ITS STAR"  
(Battle of San Jacinto—1836)  
April 21, 1957
- "FATHER OF THE WIRELESS"  
Guglielmo Marconi  
Born: April 25, 1874

"Milestones" is available for commercial sponsorship—see your local station for details.

### BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

## ONE OF THE FIRST 100 MARKETS



# WHBF

RADIO & TELEVISION

the station  
of marketing success  
in the Quad-Cities



REPRESENTED BY AVERY-KNODL, INC.

## COMMERCIALS

Here's an advertiser who feels that the cost of a full animation commercial for only one-market use pays off in the long run.

Frank Taylor Ford, Los Angeles, ordered a 60-second animated commercial from Playhouse Pictures for use on only one station, KTLA. Playhouse's president, Adrian D. Woolery, says that it was the first complete original animated announcement they ever produced for a one-market advertiser and actually cost "more to produce than some of our national spots for Ford."

Woolery sees it as a trend in the animation field. "It is a marked departure from the fender slapping, remote broadcasts we have been accustomed to." The car dealer points out that while original costs were higher, talent and remote fees were avoided and there's always the repeat value.

**If commercials were written like public service announcements, how would they sound?**

Here's a sample given by Frank Tooke, general manager, WBZ-TV during the Boston Conference on local public service programming during his talk on the need for more "Showmanship in Public Service":

"I am Daniel David Dander, President of the Dando Cereal Co. of Winatki, Nebraska. Those who believe concern for children's diet is world wide will be inspired by this news of interest to fathers and mothers of children. Yes, everyone who is interested in appetites should take advantage of this opportunity. In the words of J. W. VanDetta, Consulting Nutritionist for the Armed Forces, Northeastern Sector. QUOTE The contribution to a child's diet has been a vital part of our program of security. UNQUOTE. Everyone should be interested in our product, Dando, a breakfast cereal which is fully accredited by the National Association for Problematic Dietetic Education and the Nebraska State Board of Registration. The local dispenser of food items will furnish full information upon request with no additional stipend."

New three-year contract between New York's Independent Film Producers and Local #52 I.A.T.-S.E. has set a precedent by estab-

lishing a welfare and pension plan.

Under the new agreement, producers will put aside \$1.50 per day worked for the welfare fund and another \$1.50 for the pension fund.

While there is no wage increase during the first two years of the pact, an increase of 6% will be effective during the third year. The contract, which was negotiated by a committee from the Film Producers Association, New York, has been accepted by FPA members and it is expected that other producers will go along.

## REPS

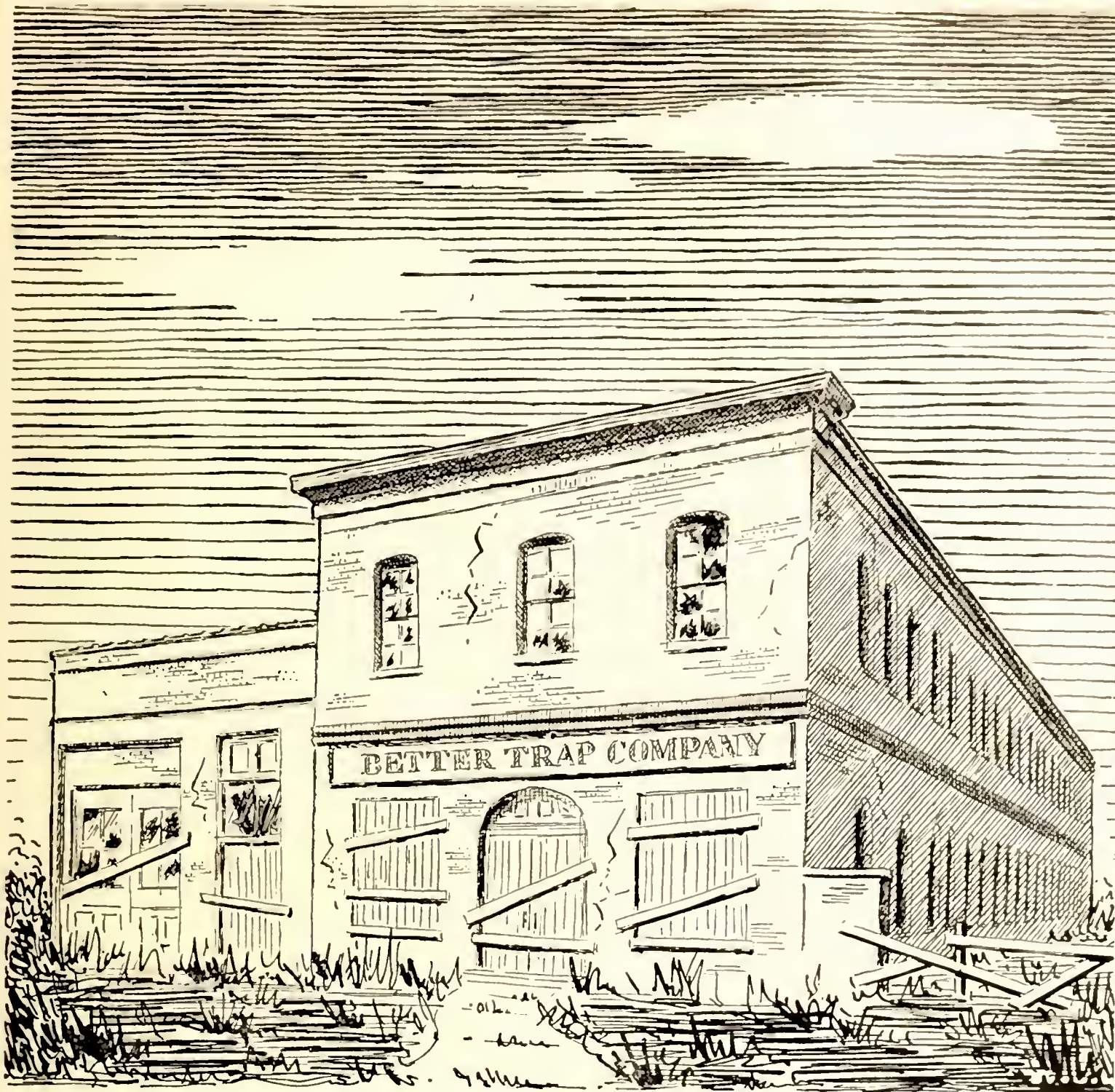
Walter D. Dunn, of H-R Representatives, Inc., addressed the Pittsburgh Radio & Tv Club this week at the Hotel Pittsburgher. Mr. Dunn discussed the comparative evaluation of the various media—by broadcast rating services on one hand and print circulation on the other—what each purports to measure and what would be required to relate them to each other. He also covered the recent newspaper survey which Pulse conducted in southern California, in which Pulse employed the broadcast measurement techniques in print, in order to rate advertisements in Los Angeles newspapers.

**Robert Dore Associates**, a new radio and television firm, was recently organized, with headquarters in New York. The new firm under president Bob Dore, landed its first account, the 10-station Tobacco Network of North Carolina. The organization plans to handle a small list of radio and tele-



"—positively astounding! It's the special I'm running over KRIZ Phoenix!"





## MOUSETRAP, STEAM TRAP, SEWER TRAP

*...it makes no difference*

... the world *won't* beat a path to the door of the man who builds a better one *and then doesn't advertise it* so that people will know about his product, know where it can be bought and how much it costs.

Advertising benefits the buyer, too. It tells you the product story, makes it easy for you to buy. Even more important to you, advertising leads

to mass production and volume sales ... which means lower costs and lower prices.

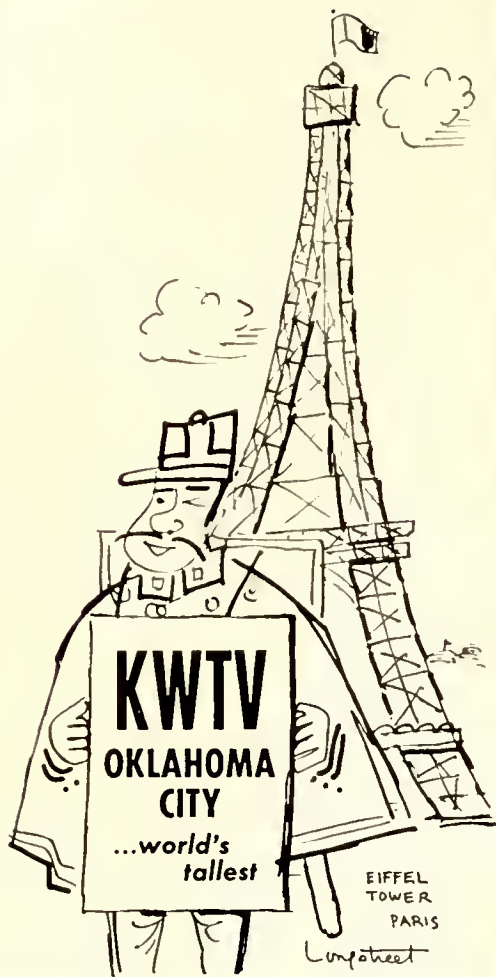
Yes, "Advertising Benefits You" ... 'specially business-paper advertising.



SPONSOR PUBLICATIONS INC.

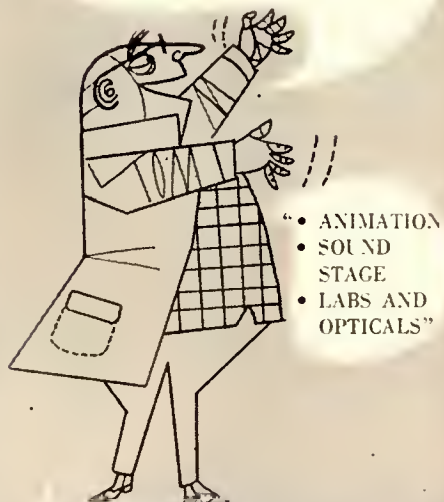


## Among Us Towers



Men in TV production all say:

"The best spots come from Jamieson"



**JAMIESON**  
FILM COMPANY  
3825 Bryan • TA 3-8158 • Dallas

"clients include:

Fitzgerald Advertising Agency  
Crawford & Porter Advertising, Inc.  
McCann-Erickson, Inc.  
Tracy-Locke Company, Inc."

vision stations, according to Dore, so each property can be sold on a year 'round basis and not merely when buyers call for availabilities. Several additional stations are expected to join as clients within the next few weeks, and plans are being worked on to open offices or appoint affiliates in Chicago, Los Angeles, San Francisco and several other major cities. Until recently, Dore was account executive with Forjoe, Inc. He was once a partner in the advertising agency of Esmond & Dore.

## ASSOCIATIONS

Co-sponsors of National Radio Week (5-11 May) have completed strategy for an aggressive promotion campaign.

NARDA (National Appliance and Radio-Tv Dealers Association) will devote a special issue of its newsletter plus speakers for industry meets.

NARTB plans to produce a materials kit for all radio stations, letters to trade and civic organizations, plus reserving time on the NARTB Convention agenda for a Radio Week Rally (the afternoon of 10 April).

RAB is also preparing kits containing announcements, model news releases, speeches and program ideas. Along with the kits, two sets of transcribed musical jingles will be distributed and top executives of RAB are scheduled to make over a dozen speeches during the week.

RETMA is sending a letter to all manufacturers urging them to support the event. It will follow up this with a kit for distributors and dealers.

## RESEARCH

ARB measures the tv tastes of the sexes:

What women preferably like on tv: (1) A good story and "talk about money." (2) Of the tv programs that reached the highest percentage (50% and above) six were dramatic shows and five were quizzes. (3) Tops with the feminine genre is *Studio One*.

What men like to see on tv: (1) Sports—particularly fights. (2) Top four shows with men are *Wednesday Night Fights*, *Red Barber's Corner*, *Cavalcade of Sports* and *NBA Basketball*.

Broadcast Advertising Bureau (Canada) has published a booklet, "The 1957 Facts About the 'Sound'

Medium." The brochure contains statistical tables on Radio in Canadian homes and automobile radios.

It also discloses there is now a total of 1,040,000 families "on the move in cars—only radio can reach them."

## FINANCIAL

Beech-Nut, Life Savers, Inc. reports sales of \$122,287,855 for 1956. This is 10% above the combined sales of the two companies during 1955. (Beech-Nut and Life Savers merged in August, 1956.) Earnings for 1956 were 23% over the previous year with \$7,998,599 as compared to \$6,493,209. . . . Whirlpool-Seeger's net sales for 1956 were \$368,220,975 and net earnings (after taxes) reached \$13,808,294. No 1955 comparison figures are offered by the company due to fact that it began functioning in September, 1955 and 1956 represents the first calendar year of operations.

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 5 March	Tues. 12 March	Net Change
<i>New York Stock Exchange</i>			
AB-PT	21	22 <sup>7</sup> / <sub>8</sub>	+1 <sup>7</sup> / <sub>8</sub>
AT&T	179 <sup>1</sup> / <sub>4</sub>	177 <sup>1</sup> / <sub>2</sub>	-1 <sup>3</sup> / <sub>4</sub>
Avco	6 <sup>7</sup> / <sub>8</sub>	6 <sup>5</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>4</sub>
CBS "A"	32 <sup>7</sup> / <sub>8</sub>	32 <sup>1</sup> / <sub>2</sub>	- <sup>3</sup> / <sub>8</sub>
Columbia Pic.	18 <sup>1</sup> / <sub>2</sub>	17 <sup>7</sup> / <sub>8</sub>	- <sup>5</sup> / <sub>8</sub>
Loew's	19 <sup>1</sup> / <sub>4</sub>	18 <sup>7</sup> / <sub>8</sub>	- <sup>3</sup> / <sub>8</sub>
Paramount	32 <sup>3</sup> / <sub>4</sub>	32 <sup>7</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>8</sub>
RCA	34	33 <sup>1</sup> / <sub>2</sub>	- <sup>1</sup> / <sub>2</sub>
Storer	26 <sup>1</sup> / <sub>2</sub>	25 <sup>1</sup> / <sub>2</sub>	-1
20th-Fox	25 <sup>1</sup> / <sub>2</sub>	24 <sup>5</sup> / <sub>8</sub>	- <sup>7</sup> / <sub>8</sub>
Warner Bros.	26 <sup>1</sup> / <sub>4</sub>	25 <sup>3</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>2</sub>
Westinghouse	54 <sup>7</sup> / <sub>8</sub>	54 <sup>7</sup> / <sub>8</sub>	
<i>American Stock Exchange</i>			
Allied Artists	3 <sup>7</sup> / <sub>8</sub>	4 <sup>1</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>4</sub>
C&C Super	1	1	
DuMont Labs.	4 <sup>7</sup> / <sub>8</sub>	5	+ <sup>1</sup> / <sub>8</sub>
Guild Films	3 <sup>1</sup> / <sub>2</sub>	3 <sup>3</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>8</sub>
NTA	8 <sup>5</sup> / <sub>8</sub>	8 <sup>1</sup> / <sub>2</sub>	- <sup>1</sup> / <sub>8</sub>

# KSON

66199

San Diego's No. 1 Radio Station

## PULSE

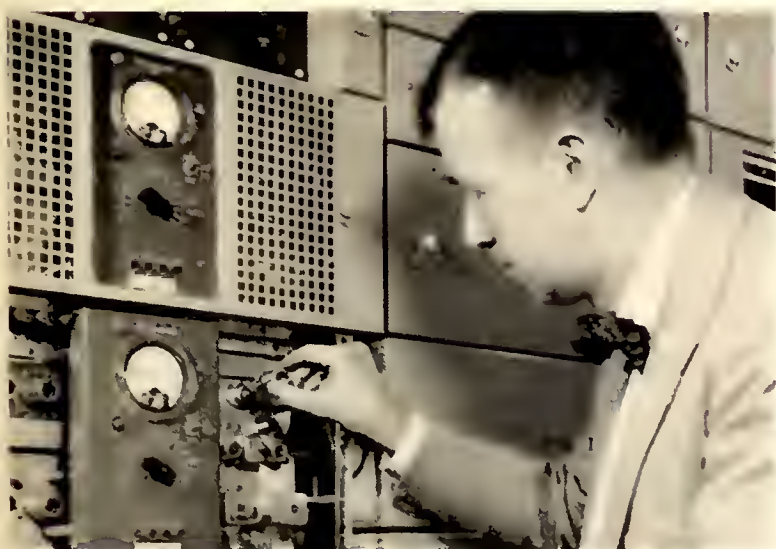
"Out of Home" & "In Home"

Represented Nationally by FOLIOE & Co.





## Meet the Bell System's new guardian of microwave transmission quality



Bell System automatic protection switching substitutes a spare channel when interference occurs during transmission. B. C. Bellows, a designer of the system, checks terminal indicating equipment.

There's a new watchman on duty along Bell System microwave channels, protecting your transmissions against fading and equipment failures.

Its name—*automatic protection switching*. Its reflexes are so fast that it prevents failures before TV audiences are even aware of the trouble.

It works this way: When a channel encounters trouble, a spare (or protection channel) is automatically switched so as to parallel the troubled channel; both then carry the same signal. At the receiving end, Bell System equipment determines which of the two signals—regular or spare—is better, and relays it on.

The entire series of events takes less than one-twentieth of a second.

This development is one more example of how the Bell System is constantly finding new and better ways to serve the broadcasting industry.

BELL TELEPHONE SYSTEM

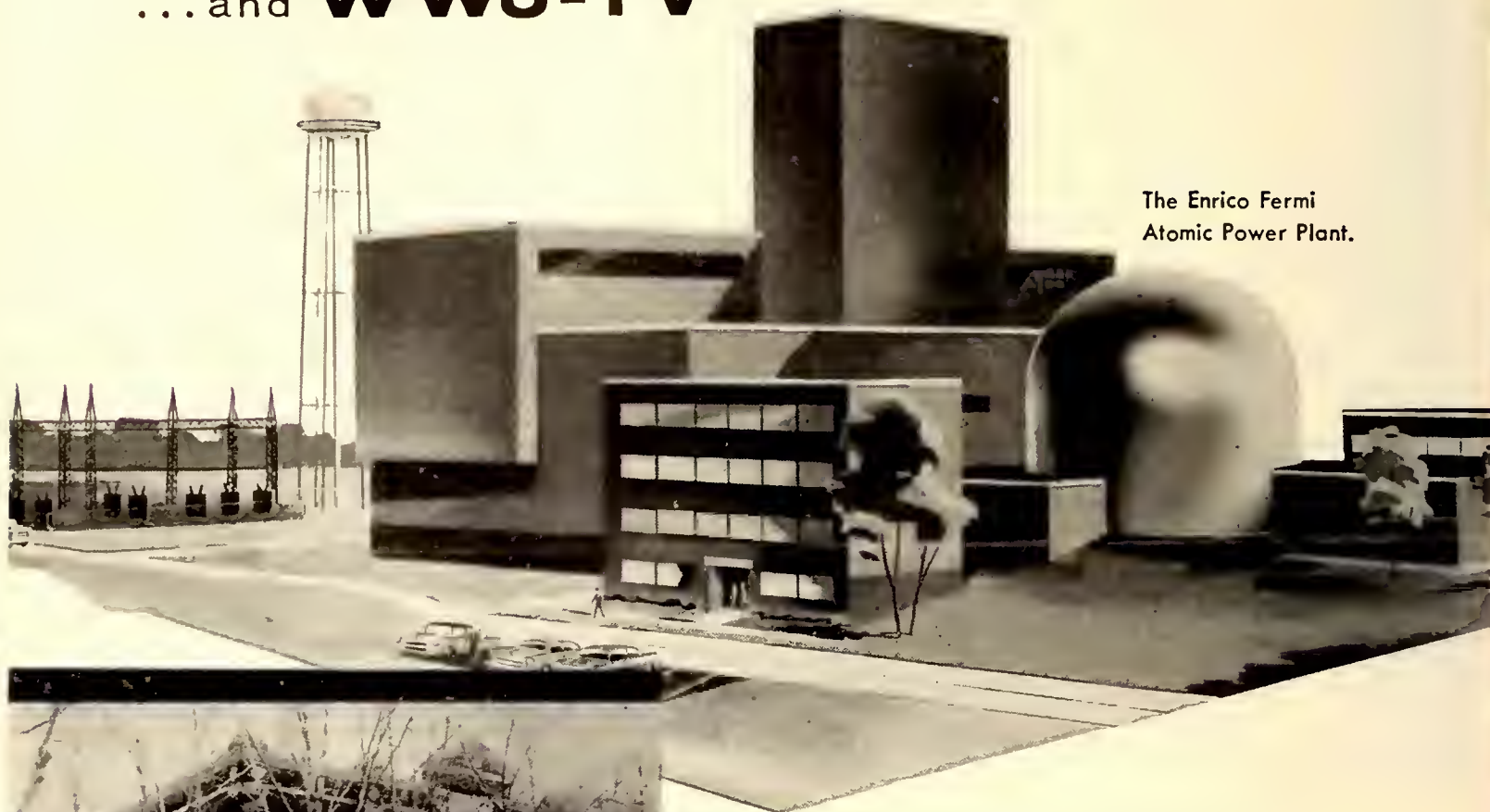
*Providing intercity channels for network television and radio throughout the nation*



# BELIEVABILITY

built **ELECTRIC LIVING**

...and **WWJ-TV**



The Enrico Fermi  
Atomic Power Plant.



Detroit Edison's original Station A.

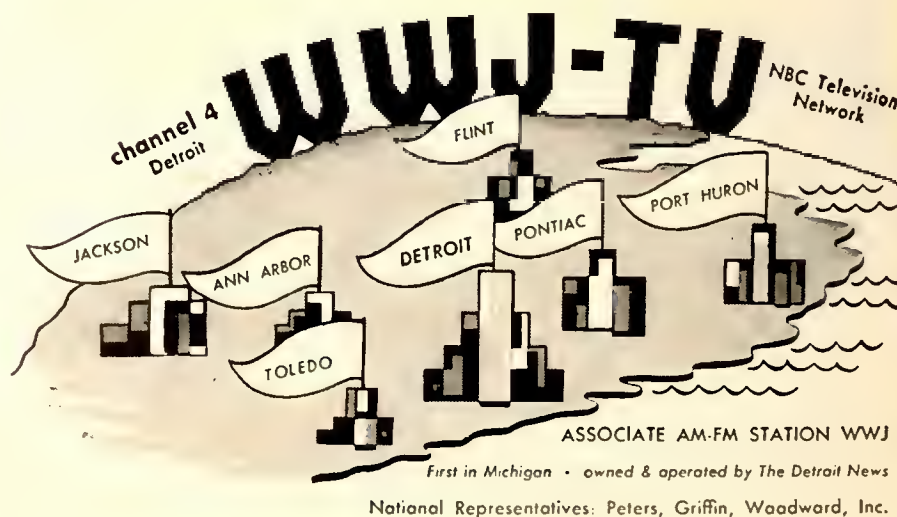
*In 1903, Detroit Edison had one power plant and 7000 customers. Today, the Company operates six power plants serving 4,000,000 people. And tomorrow, the Detroit area will see Michigan's first atomic power reactor, built by the Power Reactor Development Company, of which Detroit Edison is a member.*

*Tenth Anniversary Year.*

THE ELECTRIC POWER INDUSTRY, with its dependable service, efficiency, and economy, created a faith that opened a bright new world for homes, farms, and factories.

WWJ-TV, with its 10 years of leadership and emphasis on quality, has given Detroiters another well-founded faith—faith that dialing Channel 4 always provides the finest of television.

SEEING IS BELIEVING to the great WWJ-TV audience—a priceless advantage to every advertiser.





# WASHINGTON WEEK

16 MARCH

Copyright 1957

SPONSOR PUBLICATIONS INC.

The Congressional radio-tv pot continues to boil, with the FCC commissioners still shuttling from one investigating committee to another.

Within the week the commissioners have appeared twice before the House Commerce Committee and once before the Senate Commerce Committee.

Highlights of the House Commerce Committee quiz:

- Expressing grave doubts about **deintermixture** and the propriety of some FCC grants, the committee accused FCC of **acting on legal matters without consulting Congress** and then tossing "hot" policy matters into Congressional laps.
- Some inconclusive heat was produced with regard to the question of **newspaper ownership** of tv stations.
- FCC Chairman McConnaughey promised that the FCC would begin serious work on the long-pending **clear channel proceedings**, along with related matters, such as the hours of operation for daytime only stations.

In the latest hearing before the Senate Commerce Committee, **McConnaughey hedged somewhat on his promise for quick action on subscription tv**. He told this committee that there are "substantial legal and policy questions," which he indicated might have to be decided by Congress.

The Celler House Judiciary anti-trust subcommittee is due any day to release a record of last year's hearings on network tv practices.

A final report approving the subcommittee's findings may follow a few weeks thereafter. At least, that's what the subcommittee's staff is hoping for.

The industry probably will be as interested in the hearing record as in the final report. It will give the most intimate details on how the networks do business.

**Rep. Oren Harris** (D. Ark.), chairman of the House Commerce Committee, has another issue to grind with the FCC.

He's appointed a subcommittee to inquire how well the FCC—plus the FTC and other regulatory agencies—are **carrying out acts of Congress**. No hearings are set.

Some reflections on the state of the American economy:

- **Annual personal income**, reports the Department of Commerce, was at a seasonally adjusted rate of \$335-billion in January. That's \$1-billion higher than December.
- A Federal Reserve Board survey disclosed **consumers continue to be optimistic and ready to spend money**. Also, the percentage of families earning over \$5,000 increased from 26% in 1952 to 36% in 1955 and to 41% in 1956. These estimates were based on interviews with approximately 3,000 spending units in 66 sampling areas.

The FCC has sent to Congress draft legislation to make broadcast licenses good for five years instead of the present three.

FCC Chairman McConnaughey recently has espoused the longer license period as calculated to foster greater stability and less trouble.

The recently concluded U.S.-Mexican broadcasting agreement has been sent by President Eisenhower to the Senate for approval.

The pact governs the use of frequencies by the two countries.

# DELIVERING

## WITH 815,000 TV HOMES



**WNHC-TV is FIRST!**

Program Superiority: In its 14-county, 815,000 TV home area, WNHC-TV has 95.7% more quarter-hour firsts than the next four competing stations combined.



**WNHC-TV is FIRST!**

World's Best Movies: WNHC-TV has the great MGM, Warner Bros., 20th Century-Fox and RKO feature films that have topped all competition in market after market.



**WNHC-TV is FIRST!**

Rating Superiority: In its 14-county, 815,000 TV home area, WNHC-TV's "World's Best Movies" pull average ratings 314.3% greater than nearest competitor's best feature films.



**WNHC-TV is FIRST!**

Audience Superiority: In its 14-county, 815,000 TV home area—sign on to sign off seven days a week—WNHC-TV delivers average audiences 210% greater than top New York City station; 244% greater than Hartford; 174% greater than New Britain.

For top-audience availabilities on WNHC-TV, call KATZ or Triangle's National Sales Office today!



# TOP AUDIENCE



**WFIL-AM • FM • TV**

PHILADELPHIA, PENNSYLVANIA

**WNBF-AM • FM • TV**

BINGHAMTON, NEW YORK

**WHGB-AM**

HARRISBURG, PENNSYLVANIA

**WFBG-AM • TV**

ALTOONA, PENNSYLVANIA

**WNHC-AM • FM • TV**

NEW HAVEN-HARTFORD, CONN.

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York

# SPONSOR HEARS

16 MARCH  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

What goes up must come down. With this simple, down-to-earth logic in mind, a Midwest agency is now screening miles of feature film to get this reverse twist:

**A local show that can be billed as "Hollywood's Worst Films."**

The agency owner says he's got a sponsor; his problem now is to get enough film to warrant the billing.

As has been their prerogative in Hollywood, the bankers are now beginning to pass judgment on the choice of top personnel for tv stations.

A Wall Street house recently put thumbs down on one such operator. (So he's "sitting out" the remainder of his contract.)

In terms of security and consistently high-level earnings, several personalities working locally on New York stations can show many a network tv star their heels.

Broadly they classify as disk jockeys, and here is how some of them are doing:

- She's an ex-musical comedy singer, whose guarantee is \$1,000 a week. She's also cut in for \$25 on each minute spot. Her weekly take is \$2,500.
- They're a man and wife team who work from their home three hours in the morning. They gross between \$100,000 and \$125,000 a year.
- A male personality presides over a turntable several hours each morning—among his manifold activities. From this chore alone he derives around \$150,000 a year.

P&G tells SPONSOR HEARS a popular impression that its first daytime serial was Ma Parkins (which went on the air in December 1933) is wrong.

The progenitor of the P&G soap opera line was The Puddle Family. It made its debut just a year before Ma Perkins.

The legend that Jack Benny's agents sold his exclusive services to two sponsors simultaneously—an episode paralleled in The Hucksters—is topped in fact by one involving CBS' William S. Paley.

He dreamed up an idea one afternoon to land a sponsor for Community Sing, a sustainer. The Maxon agency was interested, and soon Paley had a deal cooking with Gillette.

The next day he learned that the show had been optioned to another agency.

This dilemma was resolved by the simple expedient of staging two shows of approximately the same type: Community Sing and Let's All Sing.

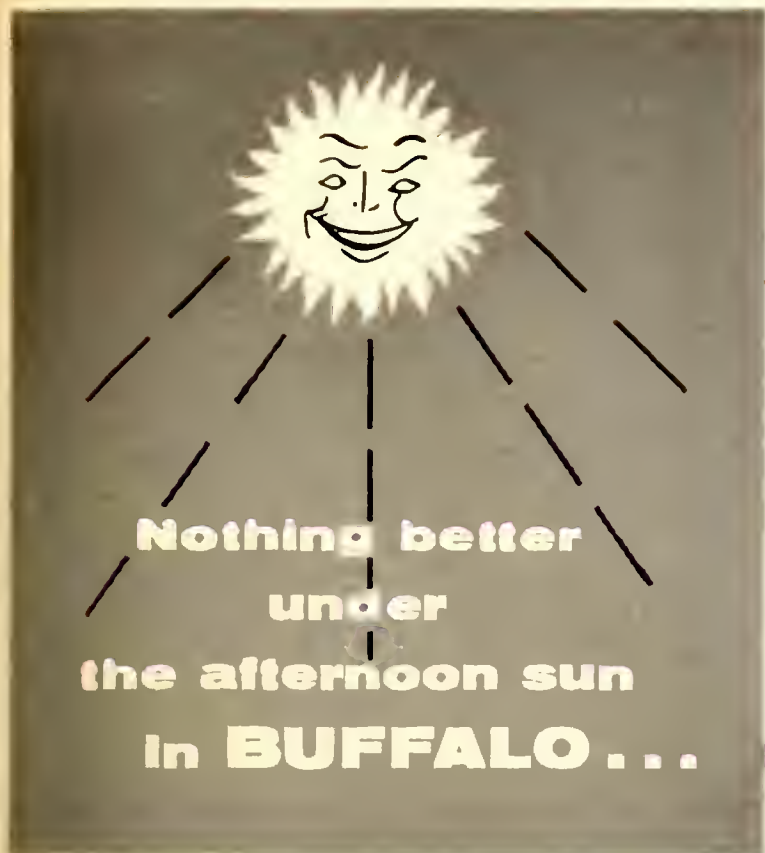
Nothing in air media has been the target of so much controversy as program rating systems.

It all started 27 years ago when advertisers and agencies backed their own central rating service—the Cooperative Analysis of Broadcasting. It used the telephone recall system, with the firm of Arch Crossley doing the field work.

Then C. E. Hooper introduced his telephone coincidental system. It produced bigger rating figures—and a quick following of clients.

Later Frank Stanton, now CBS, Inc., president, encouraged development of the Audimeter. A. C. Nielsen put this mechanism to commercial use and expanded from the food-drug inventory field into the rating field.





where **WWOL**  
reaches more  
homes per \$  
than any other  
station in the  
Buffalo Area!

**\* COMPARE THE COST!  
COMPARE THE RATINGS!**

	COST PER MIN. SPOT 1 TIME RATE*	HOMES REACHED**	HOMES PER DOLLAR
<b>WWOL</b>	<b>\$12.50</b>	<b>14,500</b>	<b>1,160</b>
NET STA. "A"	40.00	15,500	388
NET STA. "B"	35.00	3,500	100
NET STA. "C"	23.00	20,800	904
NET STA. "D"	20.00	4,500	225
IND. STA. "A"	18.00	3,800	211
IND. STA. "B"	9.00	4,300	477

BASED ON: \*SRDS CLASS A  
3 P.M.—6 P.M.—FEB. '57

\*\*NIELSEN REPORT NOV. '56 (Page 5)  
Monday thru Friday, 3 P.M.—6 P.M.

**WWOL GIVES THE LOWEST DOLLAR COST  
PER LISTENER IN THE BUFFALO AREA!**

- ☒ Check: NIELSEN    ☒ Check: HOOPER
- ☒ Check: PULSE
- ☒ Check: The **50** National Advertisers who  
now include **WWOL RADIO**  
in their budgets!



**WWOL**

**315 MAIN STREET  
BUFFALO, NEW YORK**

NATIONAL REPS: **FORJOE & CO.**

## PRIME-TIME

(Continued from page 25)

to ads for personal products. If they listened attentively, it would imply a need for the product that they don't wish to admit in company. The individual can admit to herself that she wants to try this new deodorant but can't afford to admit it to family or friends. In our MRP testing, we refer to this as inter-relation—the climate in which a product is viewed. And we have found that personal products reap a real advantage when they advertise during late-morning and early-afternoon hours."

Such patterns of human behavior must enter into the thinking of an advertiser: radio has become such an individual thing. In its role of personal companion to millions of Americans of all ages, it is the least measurable of all media which lead many to feel that ratings fail to fully reflect radio's audience, particularly outside morning hours when listening tends to be individual, scattered around home.

A recent brochure of RAB tells of a Cleveland family which has 13 radios in a six-room house. "A Discussion of Radio," the 1956 study published by BBDO, shows that only 25.1% of radio sets are in the living room. Kitchens are the location of 16%, bedrooms of 21.4%, other rooms 11.6%, and autos, 25.9%. The development of the transistor has sparked the battery line of radios and last year more than three million portables were produced. These can be found at the beaches, on bicycles, in ball parks and just a few weeks ago a giant supermarket in the Minneapolis-St. Paul area attached portables to shopping carts. How do you begin to measure accurately such a volume of listening?

**"Dark horse" buys:** Such fads as the current urge to buy 7 to 9 a.m. are the result when buyers use ratings in the manner of horseplayers who have a "system" for handicapping the ponies. Then when all the bets are down on the favorite, along comes some dark horse to finish first. A dark horse, for example, such as American Airlines which has used the most off-beat hours of all—midnight through dawn in nine markets and receives, in addition to hundreds of phone calls, about 1,200 letters a month. (Enough of these letters are written on suggestion forms stowed in the seat packets of American's planes to convince com-

pany officials that they who are up listening to radio all night also fly.)

General Motors Acceptance Corp., using only weekend radio saturation for 17 weeks last summer, increased its business 29%. Its competitor, CIT, whose business fell off 12% last year has decided that this year it will use the same formula. GMAC meanwhile has signed again, so this summer will find two similar weekend campaigns.

An RAB success story on Seaboard Finance Co. contains this quote by Harold G. Simms, vice president of the company: "... more and more we spread our radio spots to the very late and very early hours, as well as the conventional periods. We stopped reading the ratings and bought 'stale bread,' and got volume . . . and we got business."

CBS Radio Spot Sales reported an interesting fact from a recent KNX, Los Angeles, study based on a November 1956 Pulse cumulative audience report. For this station, the average daily cumulative audience between 6 a.m. and noon is 453,500 radio homes. For 6 p.m. to 6 a.m., the potential is 395,700 homes. Of the 6 a.m. to noon homes, 167,400 are also tuned in between 6 p.m. and 6 a.m. This means that the advertiser who uses only 6 a.m. to noon is missing a potential of 228,300 radio homes at night.

It also was found that 291,100 homes tuned in between 6 a.m. and noon are not tuned in at night. The potential of different homes available therefore to an advertiser who spreads his announcements over both morning and night is 686,800. Radio is not "a sometime thing."

**Can't generalize:** Markets differ, and the stations within those markets differ in programing and it all adds up to such a variety of statistics that to generalize about the effectiveness of radio one hour against another on a national level is folly. For example, a 12-month average ratings in the 17-county New York metropolitan area shows station WQXR averages higher ratings between 10 a.m. through 4 p.m. and 6 p.m. through midnight than between 7 a.m. through 9 a.m. and 4 p.m. through 6 p.m. Another thing that WQXR has discovered through mail tests is that it seems to have as many men listening throughout midmorning and early afternoon as at any other periods of the day.

Some clients through their insistence

on the early-morning and early-evening hours currently in fashion, are missing out on good package buys or on local personality shows in other hours. Edward Petry & Co. has just completed a presentation titled, "Why You Should Use Afternoon Radio." One of its sections is based on a 27-market Pulse study for RAB that showed afternoon radio reaches only slightly fewer homes than does morning. In the average quarter-hour between 7 and 9 a.m., this study showed 5,126,000 homes using radio as compared with 4,853,000 between 3 and 6 p.m.

Petry carried this a step further, computed difference in these same 27 markets between 7 through 9 a.m. and 2 through 7 p.m. They found that in these markets costs were down much more than listening. Sets-in-use fell 5.9%. But costs dropped 28.8%!

They made another study comparing the same times in the 16 markets where they represent radio stations. This time they found that sets-in-use dropped 6.8%, but costs dropped 40.5%.

A study by NBC Radio Spot Sales showed that most of the stations in 11 major markets averaged during one of the hours of 7 p.m. through midnight about 75% of the ratings for 7 through 8 a.m. Another curiosity that demonstrates the vagaries of an individual market is that this same Pulse-based assemblage of data showed WAVE, Louisville, to enjoy a higher rating between 9 and 10 p.m. than between 7 and 8 a.m.—4.6 vs. 4.1.

**Sales push:** A lot of missionary work is being done among both buyers and sellers to get across the fact that radio is a good buy at almost any time. The research department at John Blair & Co. is compiling a week-end audience composition chart based on a November-December 1956 Pulse study in eight metro markets. It has averaged out Saturday and Sunday in hourly time blocks from 6 a.m. through midnight. It shows total sets-in-use (in-home and out-of-home) to reach 20% at 11 a.m. and never to drop below that until after 7 p.m. Throughout all weekend hours, the male audience is high. Between 11 a.m. and 7 p.m. when sets-in-use range from 20 to 23.4%, about 40 of every 100 listeners is a man. On weekdays, the average sets-in-use between 11 a.m. and 7 p.m. are about 26%, but the male audience represents 24 out of every 100 listeners.

The SRA Radio Trade Practice Com-



mittee is now working on a presentation designed to show the advantages of using time periods other than these which are currently the fad.

**Traffic audience:** Actually, one of the main reasons why 7 to 9 a.m. and 1 to 6 p.m. became so popular may yet be the means of changing thinking about these over-crowded blocks. This is the traffic audience en route to work.

The fact that there are 35 million radios in autos and that 638 of every 1,000 workers commutes by auto has led many a client into the morning and afternoon "traffic" times. The interest in this audience is justifiable. But as was pointed out earlier, many of them can be missed in certain markets due to differences in plant or office starting and quitting times.

George Kupper, vice president of Wm. G. Rambeau, has a deep interest in this subject. So does Tom Hollingshead, a McCann-Erickson buyer. So does Russ Walker at John E. Pearson Co. And so do many other reps and timebuyers. Here are some random facts on worker traffic taken from discussions with them.

The hours of 7 to 9 a.m. were established many years ago and applied largely to white collar workers. By now, the blue-collar workers are a force to be reckoned with. In the large industrial areas, where three shifts are common, there are heavy traffic hours at shift change times. Besides this, workers coming home at 11 p.m. or midnight are often found sitting around home for several hours, eating, drinking and listening to radio before turning in.

In Tulsa, a big aircraft center, you can find such differences as this: Douglas Aircraft, employing 11,000 workers has one shift that starts at 7:12 a.m. and finishes at 4:12 p.m.; another that begins at 3:25 p.m. and closes at 11:52 p.m. American Airlines, employing 4,000, has shift changes at 8 a.m., 2 p.m. and 11 p.m.

In Syracuse, 21,950 workers out of a total force of 55,770 are on the job at 7 a.m. and leave at 3:30 p.m. An announcement broadcast between 7 a.m. and 8 a.m. will miss them.

At WASK, Lafayette, Ind., a study was made that involved calling 29 different industries employing more than 20 people. These included Purdue University, General Telephone Co., Ralston-Purina, Alcoa, Sears, Roebuck, Brown Rubber and hospitals. The to-

tal employees numbered slightly more than 15,000, about 90% of the area's working force. Of these, about 1,000 were white-collar workers. More than 60% of all of the employed work from 7 a.m. to 3 p.m. In such markets, announcement slotting might well begin at 6 or 6:30 a.m.

**Local advertisers know:** As was pointed out before, local merchants were using today's "prime hours" 20 years ago at a time when national accounts and their agencies were riding nighttime chain breaks. Now the local merchant is showing the way again by capitalizing on so-called "off-hours."

This has been emphasized by Lloyd George Venard, president of Venard, Rintoul & McConnell, Inc., who considers the local merchant's cash register a much better bellwether than any chart of survey on prime times.

"When a national advertiser buys billboards," says Venard, "he must pay a big fee to get high spots and if he buys a posting of 100 boards in a city, he's going to have some mighty lonesome 24-sheets on his list. He is even going to have a lot of them unlighted.

"And when he buys buscards, does he expect to get every card over the door? He does not. He knows in either case he is reaching people whether they see his message in a high spot or in another spot where cumulative traffic makes the display profitable."

In the same way, if advertisers were as dogmatic about relying on statistics about newspapers as they are about radio, then they would never buy anything but full-page ads because studies have shown that a full-page ad is remembered the next day by 144 persons for every one who remembered a quarter-page ad.

"Those perfectionists," says Venard, who are begging for charts or figures to justify what local merchants are proving every day in radio, are going to miss the boat one more time. The saturation packages in radio today are priced so low that the advertiser should not ask—but should *insist on*—time after 9 a.m. before 4 p.m., and after 6 p.m. to protect his investment.

"You can't reach all of the people at one time in any medium, but you can reach most of the people most of the time if you use a saturation campaign embracing those hours in which the public finds radio accessible." ▀

LOWEST COST PER THOUSAND IN COLUMBUS

lowest  
cost-per-thousand

in Columbus

WVKO

cost per thousand is  
44% lower than its  
closest rival.

WVKO

delivers 5.1 average  
between 8 and 5. No  
ratings below 4.4  
Pulse: Sept.-Oct. '56

WVKO

covers what counts!  
800,000 people in half  
millivolt contour.  
550,000 of them are  
in Franklin County . . .  
the home county.

WVKO

Columbus, Ohio  
the station with  
a personality.

Use the slide-rule  
and call Forjoe



If you want

# \$ALES\$



In

## SHREVEPORT'S Rich NEGRO Market



**KANV**  
is THE station!  
Get the **PROOF!**  
It's yours for the asking

Write, call or wire the KANV Representative  
in your area—NOW!

**KANV**  
1050 kc - 250 Watts - DAYTIME  
the ONLY ALL NEGRO PROGRAM Station in  
SHREVEPORT, LOUISIANA

## Reps at work

Jim O'Grady, Young Television Corp., New York, thinks that there should be closer cooperation between all people involved in the purchase of tv time. "First, clients and agencies should orient the timebuyer better on media plans and advertising objectives," Jim says. "Second, agencies should work on 'an open book' system providing the representative with all possible information before and after campaigns." Jim also feels that there should be a working relationship between the representative and the advertising agency's clients. He points out that all buys include four people: the buyer or client; the seller or station; and the two agents—the advertising agency and the station representative. "The representative has an obligation to his station to contact all concerned with the buy," Jim says. "If he keeps everyone fully informed, he is doing his job and in the long run advertiser, agency, representative and station benefit. Newspapers have long demonstrated the practicality of this policy. Information is the foundation of the advertising business. We must work to make information more available and more exact; the future of the business rests on it."



Jack Weir, John H. Perry Associates, New York, thinks that the buyer should learn more about local personalities through listening to tapes. "The buyer would become familiar with the type of entertainment preferred in the region, the activity of local retailers and their approach to advertising," Jack points out. "Every

buyer should know these local characteristics before buying. Figures alone do not tell you what is a good buy. For example, the *Morning Show* with Guy Crumpley on WCOA in Pensacola, Fla., the *Ted Chapeau Show* on WJHP in Jacksonville, the *Ken Lueck Show* on WNDB in Daytona Beach, and the *Don Brookins Show* on WDLP in Panama City, are all geared to the low-pressure approach to advertising. Music and



talk are slanted to the listener who wants to relax. Hard-sell advertising would definitely be out of place on these programs. Integration of advertising, then, becomes a prime requisite in buying; the live copy and/or e.t.'s usually cannot be prepared especially for specific shows. It is the function of the buyer to study regional programing so that he can creatively place the advertising."



1956 Nielsen Market  
Coverage Study shows:

# KSTP RADIO DELIVERS LOWEST COST-PER-THOUSAND IN NORTHWEST MARKET!

Here's the proof that KSTP Radio—  
The Northwest's *QUALITY* Station—  
is your *best* buy in the vital Northwest  
market.

● N. C. S. No. 2 Spring, 1956 shows  
that in Ramsey County (city of St.  
Paul) KSTP reaches *more homes* every  
month than any other Twin City  
Radio Station.

● In Hennepin County (city of Minne-  
apolis) KSTP is *second* among all  
stations in number of homes reached  
monthly.

● In station *total* homes reached month-  
ly *and* weekly, KSTP is a strong  
second.

● As a result of these figures, a com-  
parison of rates shows that KSTP  
Radio offers *you* the **LOWEST COST-  
PER-THOUSAND HOMES** in this mar-  
ket of more than 900,000 radio families.

To reach and *sell* the growing, active-  
buying Northwest most *effectively*, most  
*economically*, KSTP Radio is your *first*  
buy and your *best* buy!

For further information, contact your  
nearest Edward Petry office or a KSTP  
representative—today.

# KSTP

## Radio

50,000 WATTS

MINNEAPOLIS • ST. PAUL

Basic NBC Affiliate

"The Northwest's *QUALITY* Station"

Represented by Edward Petry & Co., Inc.



# YOU SELL LOUISVILLE WHEN YOU USE



John Fraim

Louisvillians rely on the "John Fraim News" to keep them posted on the local, national and international news developments. His comprehensive news coverage, plus his many feature stories, make it not only interesting, but factual and worth while hearing regularly. A news service that succeeds in being all things to all people does the reporting job superlatively well. To Louisville "the John Fraim News" is a MUST... with comprehensive all day service through five minute summaries and reports in depth at 12 noon, 5:30 and 8:45 p.m. Monday through Friday.

Represented by  
John Blair & Co.



## Tv and radio NEWSMAKERS



**Maurice E. McMurray** has been appointed national sales director for the Storer Broadcasting Co. In his new position, he will supervise the New York, Chicago and San Francisco sales offices. McMurray started in the industry as sales promotion manager at WHO, Des Moines, in 1939. In 1948 he became tv sales manager for C. E. Hooper, Inc., New York, and a year later joined CBS TV. After serving as an account executive at NBC TV, he came to Storer in 1953 as sales manager of WJBK-TV, Detroit. When Storer's national sales office in New York was expanded last year, McMurray was transferred to Manhattan. He was then appointed to represent both WJBK-TV, Detroit and WJW-TV, Cleveland. He is an alumnus of Iowa State College at Ames. McMurray succeeds the late Bob Wood as the Storer head of all national sales.

**Verne F. Kelley** is the new advertising manager for The Greyhound Corp. He will serve under Edgar Jones, director of advertising and public relations. Kelley comes to Greyhound from Ruthrauff & Ryan (Chicago office) where he served as tv writer, producer and account executive. Among accounts he serviced were: Motorola, Tums and Baldwin pianos and organs. Prior to joining the ad agency in 1953, Kelley was a sales and merchandising executive for Procter & Gamble and did public relations work in Chicago for United Airlines. He is a graduate of Notre Dame. Co-incidental with Kelley's appointment is Greyhound's return to network tv. The bus company will sponsor one-third of NBC TV's *Steve Allen Show* starting 7 April. Greyhound's last network ride was in March 1954 on *Omnibus* (then on CBS TV).



**Edward P. Shurick**, national director of station relations for CBS TV since August 1954, has been appointed a vice president. He will report to William B. Lodge, administrative vice president of station relations and engineering. Shurick's promotion is designed to relieve Lodge of much detail work and give him enough time to join the management team consisting of: Merle Jones, president, Hubbell Robinson, programing executive v.p. and William Hylan, v.p. sales administration. (Hylan also has just joined the planning group along with Lodge). Shurick is a broadcasting veteran of 22 years. He came to CBS in 1950 as market research counsel for radio. In 1951 he was made an account executive for tv sales and a year later, manager of network sales development. Before coming to CBS, Shurick was with Free & Peters.





## *Greatest Team Since Lewis and Clark...*

### **CAPTAIN MERIWETHER LEWIS:**

"No doubt about it, that KING-KGW tie-in is the biggest thing that's happened in the Pacific Northwest since we opened up the country."

### **CAPTAIN WILLIAM CLARK:**

"You're so right... think what it does for smart time buyers. When they buy the high-powered pair of Seattle-Portland ABC affiliates they know that they are getting the word out to 80% of the Washington-Oregon market."

### **LEWIS:**

"That's because KING and KGW cover the 'Green Strip', Western Washington and Western Oregon from the Cascade Mountains to the sea. That's where the money trees grow."

### **CLARK:**

"And that's where the natives are wampum-heavy... loaded with spendable income. Makes a man want to wheel right out there with a wagon-load of blankets and trade-beads..."

### **LEWIS:**

"That's not the way you do it now, trail-mate. To crack the rich Pacific Northwest market all you need to do is load up with spot schedules on KING and KGW..."

### **EDITORIAL:**

If your client isn't shaking the money tree out in the heavy-spending Pacific Northwest market it's probably because the natives are getting restless waiting to hear your message over KING and KGW...

**ABC FOR THE PACIFIC NORTHWEST...**

SEATTLE	PORTLAND
<b>KING</b>	<b>KGW</b>
RADIO AND TELEVISION	RADIO AND TELEVISION
<b>BUY THE PAIR FROM BLAIR</b>	



# SPONSOR SPEAKS

## Radio's four magic hours

Are there only four hours worth buying in spot radio?

Many national advertisers today apparently would answer "yes." Study the buying practices of account after account (with some exceptions) and you find strict orders to buy only early-morning (7-9 a.m.) and late-afternoon (4-6 p.m.).

Why?

We think the reason is psychological. Buying these two periods is the fashion today. And the more advertisers hear of others standing in line to buy radio's four magic hours, the more anxious they are to crowd in right after.

This is actually one of the strangest turnabouts in media history. Only a decade ago, many stations couldn't give early-morning time away to most national advertisers.

We are certain that just as the pendulum swung once, it will swing again. Of course early-morning and late-afternoon is valuable radio time. But so is 7 to 9 at night or 2 to 4 in the afternoon. Inevitably, as the big comeback of spot radio ceases to be new, advertisers will reappraise the instructions they give their timebuyers. The smart advertiser will move fast, staking out new franchises while others wait.

We urge that you study the facts and make your decision early. (And to help provide the facts, we've prepared a definitive study of spot radio time periods, page 23 this issue.)

## Asking the retailer

The other day we ran across a multi-million dollar advertiser who never had checked his advertising effectiveness at point-of-sale.

In the hustle and bustle of today's business distractions it's easy to overlook the obvious. And to us the obvious is asking the man behind the counter, what makes a product move.

A few advertisers, notably Rayco, carefully check to learn what attracts each customer into the store. Aided by a quick, carefully audited process administered by its advertising agency, Rayco adjusts its advertising as its findings dictate.

While not many advertisers are likely to analyze as carefully as Rayco, a point-of-sale analysis from time to time should pay good dividends. A number of advertising agencies are working in this direction. It all adds up to better advertising and greater effectiveness.



**THIS WE FIGHT FOR:** *Cash-register results are the true index of media effectiveness. Yet most air media research is built on ratings. Air media buyers and sellers should work together to end this lopsided research emphasis.*

## 10-SECOND SPOTS

**Cost-per-oink:** Bill Harmon, buyer at Leo Burnett Agency in Chicago, wonders why reps who come to sell him time for his farm account stress cost-per-1,000 listeners. "What I'd really like to know," Bill says, "is the cost-per 1,000 hogs—or chickens."

**Success:** from *N. Y. Herald Tribune*—"Chrysler Corp.'s first-quarter net income may top earnings for the full year 1956 on record quarterly dollar sales of more than \$1,000,000,000, it was indicated yesterday.

*God bless Lawrence Welk, Groucho Marx and the Plymouth fish-tail.*

**Why worry?** P. r. girl in a Madison Avenue agency was biting her nails to the quick watching obvious job applicants filing in to be interviewed by her boss. Finally could stand it no longer, went to the boss' secretary and bluntly asked whether she was being replaced. "You worry too much," the secretary told her. "As a matter of fact you can cut your worries in half."

"How do you mean?" asked the girl.

"Notice how about half the girls wear hats and the other half are hatless?" said the secretary. "Well, you only have to worry about the ones without hats. They're after a writing job. The ones wearing hats are just secretaries."

**Whoosh!** Besides sponsoring the August launching of the earth satellite on NBC TV, International Business Machines also plans an ABC TV show that will explain what the satellite is all about. *No doubt CBS TV is awaiting a "Wha Hoppen?" telecast from IBM in case the satellite falls down.*

## \*Shakespeare on copywriters:

. . . and chronicle small beer. (1)  
He draweth out the thread of his verbosity finer than the staple of his argument. (2)  
Devise, wit; write, pen. (3)  
That hath a mint of phrases in his brain. (4)  
That un-lettered small-knowing soul. (5)  
Here will be an old abusing of God's patience and the King's English. (6)  
I was not born under a rhyming planet. (7)

\*SOURCES: (1) *Othello*, A II, s 1; (2) *Love's Labor Lost*, A V, s 1; (3) *Ibid.*, A I, s 2; (4) *Ibid.*, A I, s 1; (5) *Ibid.*, A I, s 1; (6) *Merry Wives of Windsor*, A I, s 4; (7) *Much Ado About Nothing*, A V, s 2.



# WDAY-TV DELIVERS 520% MORE FARGO-MOORHEAD HOMES THAN STATION "B"!



That's right! — December, 1956, ARB figures for Fargo-Moorhead credit WDAY-TV with an average of 520% more homes than Station "B", for all time periods!

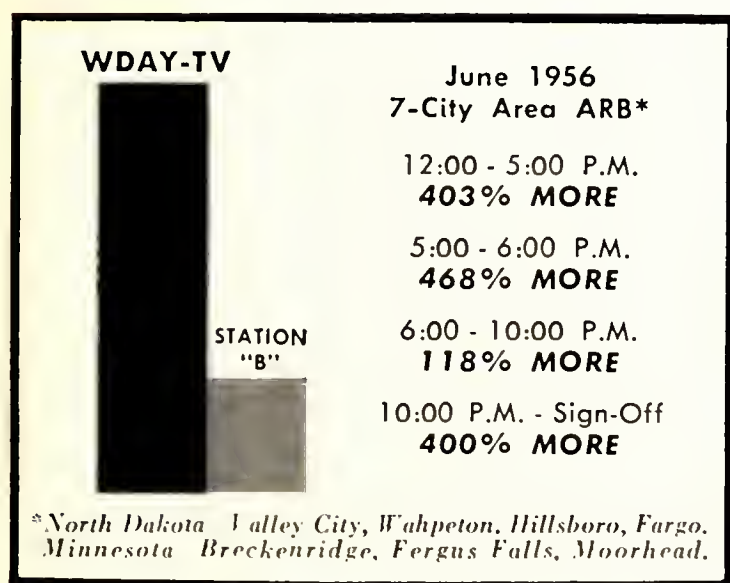
## WDAY-TV gets—

760% More—12 Noon to 5:00 P.M.  
872% More—5:00 P.M. to 6:00 P.M.  
181% More—6:00 P.M. to 10:00 P.M.  
270% More—10:00 P.M. to Sign-Off!

That's just the Fargo-Moorhead picture. June, 1956 ARB figures (left) prove that WDAY-TV is almost as popular in five other Red River Valley cities — each between 40 and 60 miles away!

Your Peters, Griffin, Woodward Colonel has all the facts.

P. S. Average ARB Rating, 6:00 - 10:30 P.M., WDAY-TV - 43.6, Station "B" - 11.9.



## WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



PETERS, GRIFFIN, WOODWARD, INC.  
Exclusive National Representatives



The logo for WEED Television features the word "WEED" in a large, bold, black sans-serif font. Below it, the word "TELEVISION" is written in a smaller, black, spaced-out sans-serif font. The text is centered within a solid blue rectangular background. This blue rectangle is surrounded by a white border, which is itself set against a larger, textured grey background.

# WEED

T E L E V I S I O N

**television station representatives**

A blue rectangular box containing a list of cities in a black sans-serif font. The cities are listed vertically, with some indented. The box is centered within a white border, which is set against a textured grey background.

NEW YORK  
CHICAGO  
DETROIT  
BOSTON  
SAN FRANCISCO  
ATLANTA  
HOLLYWOOD  
DES MOINES